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# ESSENTIALS OF ENGLISH

FOR

SCHOOLS, COLLEGES, AND PRIVATE STUDY

BY

ALFRED H. WELSH, A.M.

AUTHOR OF DEVELOPMENT OF ENGLISH LITERATURE AND LANGUAGE,  
AND ESSENTIALS OF GEOMETRY

18984  
The culture of expression should be a specific study, quite distinct from  
the invention of thought.—CHOATE



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1884

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TO  
GOVERNOR CHARLES FOSTER,  
STATESMAN, PHILANTHROPIST, AND COMMONER,

WHO, HAVING A GENIUS FOR ACQUISITION, HAS USED IT LIKE A BROTHER;  
AND HAVING A GENIUS FOR PUBLIC AFFAIRS, HAS USED IT LIKE A PATRIOT:  
AS A FRIEND WARM AND STEADFAST, AS AN OPPONENT CONSCIENTIOUS  
AND TOLERANT, AS A LEADER INTREPID AND SEER-LIKE; A TYPE  
OF THE SELF-MADE AMERICAN, WHOSE HONORS HAVE BEEN CON-  
FERRED BY THE UNIVERSITY OF THE PEOPLE; AN EXAMPLE  
OF TRIUMPHANT 'WESTERNISM,' OF WHOM IT HAS  
BEEN SAID THAT HE HAS WON MORE DOUBTFUL  
BATTLES FOR HIMSELF AND PARTY, AND HELD  
THE FRIENDSHIP OF MORE ODDLY-MATCHED  
POLITICAL ASSOCIATES THAN ALMOST  
ANY MAN LIVING.





## PREFACE.

---

ONE of the most gratifying tokens of progress in the present age is the deep interest that both scholars and people are manifesting in the study of our noble English, originating, it has been well suggested, in an intelligent comprehension of what is good and what is great in national history, national institutions, national character. We have seen this study transferred from the nursery to the college curriculum, while there is an ever increasing class of persons so heterodox as to believe that one may be fairly educated without knowing even Shakespeare's 'small Latin and less Greek,' and to advocate that English, which hitherto has sat with exceeding humility in the lower seats of the synagogue, should be bidden, universally, to come up higher. 'I may avow,' says President Eliot, of Harvard, 'as the result of my reading and observation in the matter of education, that I recognize but one mental acquisition as an essential part of a lady or a gentleman—namely, an accurate and a refined use of the mother-tongue.' Without in the least, however, disparaging the immense value of classical and modern Continental literature as an instrument of general culture, all who appreciate knowledge by the standard of practical as well as of liberal utility, must be pleased

with the growing demand for English instruction in English schools.

Involved in this revolution of sentiment is a revolution of method and of object. The end formerly proposed was correctness in speaking and writing, enforced deductively by mechanical forms, abstract definitions, set rules. This view is fast yielding to the sounder one, that the purposes of language-study are various, that not the least of these is reflective-power; that mere correctness is only one, and a subordinate one, which, while it must be promoted by the endeavor to conform to laws, is attained chiefly by daily hearing, reading, and imitating well-framed sentences; that a true knowledge of English is to be acquired by observing its use and action in different centuries, by a direct acquaintance with its literature, not through the medium of precept or the dissecting-room of the grammarian.

The custom of teaching grammar *formally* to very young children is hence characterized as impolitic, irrational, fruitless. Inverting the order of nature, it puts the abstract before the concrete, denies to the mind the knowledge it craves, and crams it with the knowledge it cannot digest. 'It may without hesitation be affirmed,' says M. Marcel, 'that grammar is not the stepping-stone, but the finishing instrument.' Language lessons are proper to the empirical stage, but grammar, which generalizes the facts thus presented, and all whose rules come by long observation and comparison, belongs to the rational. A language is spoken and written centuries before its usages are systematized, and it has never been

observed that either individuals or nations normally *start* with science.

Another error, which has been a long-standing cause of the unfruitfulness so often seen in English teaching, is the attempt to bring the facts and idioms of the language into conformity with the rules of Latin. But what have they now in common? Once, indeed, our English was inflected; but not till long after it began to cast itself into its present simple mould was a constructive grammar given it—then a grammar whose rules and nomenclature were taken from the Latin, with which it had scarcely any formal affinity, to which it bore no formal likeness, and from which, though it has borrowed words, it has borrowed no principles. ‘Parts of speech’ are recognized in the one, as of old, by the inflection test; in the other, no longer thus, but by the junction of ideas.

This adoption of formalism where form was not, has led to the predominance of rule-teaching and memory-stuffing. To teach deductively, to give the result of inquiry without the inquiry which conducts to it, is enervating and repellant. The excitement of the student’s self-activity is, most irrationally, subordinated to the impartation of knowledge. On the contrary, to reach conclusions by the observation of individual instances, to introduce the mind to principles through the medium of examples, and so to lead from the particular to the general, is invigorating and pleasurable. The student is regarded scientifically, not as a receptacle to be filled, but as an organism to be developed. Vividness and permanency of impression are guaranteed. Knowledge is

turned into faculty. Principles do not lie in the memory as dead or insulated statements, but enter organically into the fund of thinking. 'Between a mind of rules and a mind of principles,' says Spencer, 'there exists a difference such as that between a confused heap of materials and the same materials organized into a complete whole.'

Accordingly, the present work has been elaborated in the light of our earliest literature and its history onward. In science a phenomenon is explained by its antecedent phenomena. A tree is explained, not by its full-leaved glory, but by the states and forms through which it has successively advanced. Our English strikes its roots deep into the death-kingdoms of the past. 'Old English,' says Mr. Skeat, 'is the right key to the understanding of modern English, and those who will not use this key will never open the lock with all their fumbling.' Nor is it to be viewed in itself alone, but in its connections with cognate Aryan tongues — especially with German, Dutch, Danish, Icelandic, Romance. Classical illustrations may be helpful by parallelism or by contrast. Only thus can the grand truths which underlie and give significance to the particulars, be recognized. The historical is the one royal road to a clear vision of the fruitful and liberating ideas that English has a continuity of life; that its character is composite; that its course has been a process of evolution; that words contain the imagination and feelings of bygone ages in fossil form; that a living language is ever changing; that grammar is a record of habits of expression as determined by the preponderant practice of leading writers, yet, that the example of no writer, however emi-

nent, can establish or justify a use of words out of the line of normal development ; that the English which we ought to speak and write, derives its authority primarily, not from the dicta of grammarians and lexicographers, but from the slowly evolved will of the nation.

The fact never to be forgotten is, that the mind, while it may shift its attention, can attend to but one thing at a time. The induction and classification of the noun, verb, *etc.*, constitute one operation ; the inflection of the inflected parts, quite another. Each, homogeneous in itself, is best presented separately, without interruption. The same is true of the formation, transmutation, and logical functions of words ; of the logical functions, first of phrases, then of clauses ; of the principal, subordinate and independent elements of the sentence ; of its classification, capitalization, punctuation, concord, order, and diction. To intermingle these topics is to violate the first principle of the economy or conduct of the understanding—that separate subjects should be made separate lessons. Hence, also, collateral essay or theme-writing is strongly objectionable ; for it is a contravention of the all-pervading canon of teaching—to do one thing at a time. The finding of the matter leaves a distracted attention for the study of the manner. Something, however, may be given in outline for expansion ; poetry and prose may be changed on a definite plan ; sentences may be rearranged on definite principles ; passages may be modernized from old English, or be turned into English idiom from literal translations of Latin and Greek, or of German and French.

Exercises are sufficiently copious and varied to insure permanency of impression and familiarity of use. They are purposely mixed, to prevent reliance, in the application of principles, upon anything but common sense and industry. In their selection, regard has been had, where practicable, not only to appositeness of form but to beauty of imagery and utility of content. The effective employment of phraseology is taught both directly, by the presentation of good models, and indirectly, by the exhibition of faulty ones. To both, as far as might be, it has been sought to lend the charm of personality. Particularly in the discussion of errors, examples which are referable to no one are apt to seem imaginary rather than real. Men of straw, set up to be knocked down, impress slightly. But when exercises to be corrected are accompanied by the name of the author quoted, they have a plain and indubitable existence.

It will be seen that the scheme herein proposed offers a two-fold advantage; to-wit, in the available knowledge it imparts, and in the mental discipline it furnishes. The latter is promoted by the inductive method of procedure, by the logical sequence of topics, by the elimination of technical jargon, by the concentration of energy upon the *thought*. Thus the student is not only advanced to a true mastery of his native speech, but is helped, rather than perplexed, in the acquisition of a foreign one. According as he can or can not determine the subject of 'Who steals my purse steals trash,' he will or will not be able to determine the subjective relations of *abjiciet* and *extorquebit* in the following:

*Hæc nec hominis nec ad hominem vox est, qua qui apud te, C. Cæsar, utitur, suam citius abjiciet humanitatem quam extorquebit tuam.*<sup>1</sup>

What teacher of Latin and Greek is not painfully aware of the difficulty with which students in general render the periods of Cicero and Thucydides into their own idiom? In very large measure the difficulty arises from an incompetent acquaintance with the links that connect an English sentence. To master the intricacies of the English, is to go, in point of reasoning power, beyond either Latin or Greek: for the English sentence is constructed upon the basis of logic; the Greek and Latin, upon the basis of verbal forms. The greater should imply the less.

Upon questions of construction in inflected languages, where everything depends upon simple verbal form, appeal is made to the sense of sight if the period is written, to that of hearing, if pronounced, and the meaning is often determined by no higher faculties than those concerned in the comparison of mere material and sensuous objects. In English, on the contrary, although we have fixed laws of position, yet, as position does by no means necessarily conform to the order of thought, and nothing in the form indicates the grammatical connection of the words, there is a constant intellectual effort to detect the purely logical relations of the constituents of the period; . . . and hence it may be fairly said, that the construction and comprehension of an English sentence demand and suppose the exercise of higher mental powers than are required for the framing or understanding of a proposition in Latin.<sup>2</sup>

For that domain of rhetorical instruction which belongs to maturer years and a more liberal curriculum, the au-

<sup>1</sup> Cicero: *Pro Q. Ligario Oratio*.

<sup>2</sup> G. P. Marsh: *Lectures on the English Language*.



thor hopes to make acceptable provision in the near future. Meanwhile his aim has been to produce, not an exhaustive treatise for the few, but a manual of *essentials* for the many; to present in compact and orderly system, the cardinal facts of the English language and the cardinal qualities of English style; to supply what the learner will be willing to read, and cannot fail to understand; to *feed* the mind, as well as to *train* it, and thus to give to the study of English no inconsiderable place in general culture.

Many books, of course, have been consulted in the preparation of this: but it is not felt that particular obligation need be acknowledged to other than Whitney's *Language and Study of Language*, Latham's *English Language*, Marsh's *Lectures on the English Language*, Bain's *English Grammar*, Morris's *Historical English Grammar*, Seeley and Abbott's *English Lessons for English People*, White's *Words and Their Uses*, Mathews's *Words, Their Use and Abuse*, Hill's *Principles of Rhetoric*, De Vere's *Studies in English*, Trench's *Study of Words*, Max Müller's *Science of Language*, and Earle's *Philology of the English Tongue*.

It is my pleasing duty, also, to express thanks to my friend, Dr. R. W. Stevenson, superintendent of the Columbus schools, both for his warm interest in my task and for some valuable suggestions.

A. H. W.

COLUMBUS, OHIO,  
June 21, 1884.



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# ESSENTIALS OF ENGLISH.

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## CHAPTER I.

### PAST AND PRESENT.

They who will fight custom with grammar are fools.—MONTAIGNE.

Every existing form of human speech is a body of arbitrary and conventional signs for thought, handed down by tradition from one generation to another . . . the instrument ever adapting itself to the uses which it is to subserve.—WHITNEY.

A TRUE conception of the world as it is, requires that it be viewed in the light of the past. The botanist who would know the economy of the developed tree, must revert to the plant and descend to the root. To understand well what English is, it is necessary to study some of its other forms and compare them with our own.

We are first to dwell, therefore, for a little time upon the historical circumstances in the midst of which our language expanded to the light, since upon this retrospective survey will hinge much of the meaning of chapters to come.

### THE ARYAN MOTHERHOOD.

When, for example, we compare the English ‘mother’ with the Greek *μήτηρ*, the Latin *mater*, the German *mut-ter*, and the Celtic *mathair*; when in Sanscrit is found *swasri*, and in Slavonic *sestra*, both meaning ‘sister,’ we are led to suspect the existence of a relationship, as between

members of one family. The received opinion is that this parent language was spoken somewhere in Central Asia, and that it spread from thence westward into Europe. Hence the designation *Indo-European*, to denote collectively its varied offspring.

The customary name for this mother-speech is Aryan. Many have been the channels through which the water from the well-head has descended to our own day. Only the principal will here be enumerated.

1. First we have **Sanscrit**, the sacred tongue of Brahmanism, dead these twenty-five hundred years, but still taught in the schools of the Brahmanic priesthood. In nearly every department it possesses an abundant literature, epic, lyric, dramatic, religious, philosophical. Its earliest records, and, for philology, its most important, are the far-famed *Vedas*, the Bible of the Hindus. We have not a few words which vary but slightly in their eastern and their western shapes. Thus:

SANSKRIT.	ENGLISH.	SANSKRIT.	ENGLISH.
<i>na,</i>	no,	<i>smi,</i>	smile,
<i>upa,</i>	up,	<i>nava,</i>	new,
<i>sama,</i>	same,	<i>swâdu,</i>	sweet,
<i>yuvan,</i>	young,	<i>duhitri,</i>	daughter,
<i>stâras,</i>	stars,	<i>bhrâtri,</i>	brother.

2. In close agreement with this is the **Iranic**, or old **Persian**, sometimes called the Zend, because in it is written the sacred book of Zoroaster,—the *Zend-Avesta*, or Scriptures, of the fire-worshippers. Its oldest monuments are the inscriptions—cut into walls of living rock—which record imperishably the names and deeds of Cyrus, Darius, and Xerxes. Without enlarging upon its affinity with English, we may notice, in passing, the analogy between *yare* and ‘year,’ *thri* and ‘three,’ *thrisata* and ‘thirty.’

These two languages, which alone have maintained themselves at home, and which continued together long after they were separated from the common stock, form the Asiatic branches of our family. The others, with the clans that spoke them, left the cradle of mankind in the East, and in successive waves made their way toward the setting sun.

3. The **Celtic** may come first of these. It exhibits two distinct and clearly defined branches,—the *Gaelic*, which comprises *Irish*, *Erse*, and *Manx*, all closely allied; the *Cymric*, which comprises *Welsh*, *Cornish* and *Armorican*. Once occupying a wide territory, its splendor has departed as the sceptre has been wrested from the Celtic race. For centuries it has been heard only in remote and inaccessible corners, separate areas, with no intercommunication,—in the Scotch Highlands, where it will hardly survive the complete taming and civilization of the peasantry; in the wildest parts of Ireland, where it is rapidly fading; in the Isle of Man, where it is of but secondary interest, spoken by scarcely a fourth of the inhabitants; in the rough glens of Cornwall, where it has become extinct within the memory of the present generation; in Brittany of northern France, where it is likely to be crowded out; in the mountains of Wales, where, though passionately fostered, it seems doomed to extinction by a more thorough fusion of the people with the greater community to which they form an adjunct.

4. Next comes the **Greek**, some of whose varieties are,—the *Æolic* of Sappho, 600 B.C.; the *Doric* of Pindar and Theocritus, 600–250 B.C.; the *Ionic* of Homer, Hesiod, and Herodotus, 1000–400 B.C.; the *Attic* of Æschylus, Plato, and Demosthenes, the language of

Athens, gradually gaining the ascendant, and thus becoming, about 300 B.C., the common language of cultivated Greeks everywhere. Out of this last has grown the *Romaic*, or *Modern Greek*, differing from the classic far less than might be expected.

5. Then the **Latin**, the language of mighty Rome, dating from an unknown antiquity, but representing to us, in its familiar classic form, the speech of the learned and educated Romans within a century or two before the Christian era,—Horace, Virgil, Cicero, Cæsar. It is traceable with great accuracy, as it passes into the modern forms, *Italian*, *French*, *Spanish*, *Portuguese*; and the extinct *Provençal*, once current in the south of France. These are frequently styled *Romance* languages, to commemorate their Roman origin.

6. Of less interest, because of its greater remoteness as well as its inferior historical importance and literary value, is the **Slavonic**, including the *Servian*, the *Bulgarian*, the *Bohemian*, and the powerful *Russian*. The last is in our day a literary tongue of considerable moment. Its spirit is aggressive. Holding supreme sway over the East, it is persistently pushing its outposts farther and farther into the West.

7. Last and, for us, most important, is the **Teutonic**,<sup>1</sup> whose principal sections and subdivisions are:

(1.) *Scandinavian*, embracing the *Swedish*, the *Danish*, the *Norwegian*, and the *Icelandic*. This latter, transplanted by the refugees from Norway into that far-off and inhospitable island of volcanoes and ice, may be regarded as the ancestral type. It is usually called *Norse*, in reference to its geographical position in the North.

<sup>1</sup> Popular, national.

Dweller in a remote and inaccessible region, its modern form differs little from its ancient. Its oldest and noblest monuments are the two *Eddas*, epic narratives of Scandinavian gods and heroes, gathered or preserved to us from the eleventh and thirteenth centuries. These are the most primitive documents in the whole circle of Teutonic literatures. (2.) *High German*, which after ages of migration and strife, has become the common speech of the South Germans, and the literary language of the entire empire. Its claim to national acceptance dates from the upheaval of the Reformation, when the writings of Luther, multiplied and reinforced by the new art of printing, penetrated to all parts and classes. (3.) *Low German*, the current speech of the low-lands of North Germany. Its leading offshoots are *Gothic*, spoken by the followers of Alaric and Attila, and preserved in a translation of the Bible by Ulfilas, 311–381; *Frisian*, unfortunately dying out under the sway of foreign rulers; *Dutch*, the vernacular of Holland, the literary use of which can be traced back to the thirteenth century, although dating chiefly from the sixteenth, when the country wrested its independence from Spain; *Saxon*, in which was written the *Heliand* = ‘Healer’ = ‘Saviour,’ a verse paraphrase of the Gospel narrative, extant in two manuscripts of the ninth century. Quite nearly akin to this last was the *Englisc*, or *Anglian*, spoken by one of the tribes of the same Northern region,—the Angles.

The affinities existing between the different members of this group may be suggested briefly by a comparison of the Gothic *augo* with the Frisian *age*, the Saxon *eage*, and the English ‘eye’; or, of the Gothic *deds* with the Frisian *dede*, the Dutch *daad*, the Saxon *daed*, and the English ‘deed.’



The cardinal facts to be remembered are, that the main stream of Aryan migration has flowed toward the north-west; that the nations who stand before us as the prominent actors in the drama of history, have had a spiritual relationship and a common descent from the adventurous nomads who were impelled from their Asiatic home toward the isles and shores of Europe; that the language which was thus dispersed from one central community, at wide intervals of time, over wide regions of territory, formed by gradual divergence the Celtic, the Greek, the Latin, the German, the Scandinavian; that all these, thus derived, constitute a whole, a brotherhood, in which every member shares certain features in common with all the rest, while it is also distinguished from the rest by certain features peculiarly its own; that the process of linguistic growth from a given original is illustrated equally by the oldest known, the Sanscrit, and the youngest born, our English.

#### THE ARYANS IN BRITAIN.

The native inhabitants of this island at the time of the invasion of Julius Cæsar were predatory tribes of Celts. Their subjugation, thus begun, was completed, in the central and southern portion of the country, by Agricola, about 85 A.D. Then followed nearly four hundred years of Roman rule, during which Roman arts and civilization were known, towns and villas sprang up, theatres and public baths abounded, and the Latin gods had their temples in flourishing cities.

But the Empire, it is well known, fiercely pressed by the savage hordes of the East, withdrew its legions to



protect Italy from the invader. A wave of barbarism swept, with desolating effect, over the subdued and defenceless Britons. The unsubdued Celts of the mountainous and marshy districts descended upon them. Piratical adventurers, allured across the North Sea, representing in unknown proportions the races and tongues of Teutonic blood, began to overrun those more easily accessible parts of Britain which the Romans had occupied. Instead of stationing garrisons they planted colonies, and continued to emigrate. Among these various elements three stood preëminent,—the Jutes, the Angles, and the Saxons, marauders from Denmark and a wide-spread region south of it. The first (A.D. 447) gradually established themselves in Kent and the Isle of Wight; the second, in Essex, Wessex, Sussex, and Middlesex; the third, in Northumbria, East Anglia, and Mercia. The Celt made a brave but ineffectual resistance for nearly three centuries. Slowly, painfully, he was absorbed or destroyed by the hardier Teuton, driven into the rugged fastnesses of Wales and Scotland, or across the channel into the western extremity of Armorica, to which was now given the appellation of *Bretagne*, or *Brittany*.<sup>1</sup> The several small independent states into which the conquerors separated were collectively known as the *Heptarchy*, each ambitious of supremacy over the others. At length, in 827, these were all made subject to Wessex, the kingdom of the West Saxons. However, their new habitation became known as *Angle-land*—*land of the Angles*—thereafter contracted into *England*. Thenceforth our insular history is chiefly concerned with, not Britons, not Romans, but *Englishmen*.

<sup>1</sup> Little Britain.

Hardly was the union accomplished when their fierce kinsmen from Scandinavia, known to us as Danes or Northmen, and long the terror of the Anglo-Saxons, began to effect large settlements along the eastern English coast. The struggle continued during six centuries. Each was alternately paramount. At length the two breeds, so nearly allied in origin, consented to an amalgamation which left the institutions and language of the country essentially unchanged.

At this conjuncture both were prostrated in a common slavery and degradation by the Normans, then the foremost race of Christendom. Originally Scandinavian rovers, these had wrested from the feeble heirs of Charlemagne a fertile province in the north of France, and there had developed a powerful government, having acquired more than the refinement of the conquered, and having adopted, with slight variations, their speech. By the battle of Hastings, 1066, not only was a duke of Normandy seated upon the English throne, but the yoke of alien tyrants was imposed upon the English population. They took possession, not as colonists, but as military masters. For two centuries the Saxon yielded unwilling homage. Then interests and sympathies began to blend. Without war or rebellion the parts were exchanged. Early in the fourteenth century the fusion was all but complete. The children of the soil, superior in vigor, and vastly more numerous, absorbed the victors, and it was soon apparent that a great people, inferior to none in the world, had been formed by the mixture of Teutonic branches with one another and with the aboriginal Britons.

## ELEMENTS IN ENGLISH.

**Anglo-Saxon.**—The ingredients which have entered into English nationality suggest at once the principal of those which have entered into English speech. Its blood and soul, its material substratum and formative principle, are native English—the Saxon or Anglo-Saxon of our forefathers. We are to regard this as the organic mother, whose stores have been augmented by foreign contributions.

**Celtic.**—Least of these, and comparatively insignificant, as respects both structure and vocabulary, is the Celtic, so thorough was the work of extermination. Ruined temples there are, and relics of idolatrous worship; but a few names of places and material objects mark nearly the whole extent of linguistic influence. Examples are: ‘Kent,’ ‘cart,’ ‘rug,’ ‘gruel,’ ‘wicket,’ ‘wire,’ ‘spree,’ ‘tantrum.’ Most of the words from this source indicate that the Celtic women were kept as slaves, while their husbands, dispossessed of the land, were slaughtered.

**Scandinavian.**—Nor did the pirates of Scandinavia—chiefly Danes and Norwegians—leave any considerable trace of their invasions. The change which they effected was not one of people, of customs, or of laws, but, temporarily, of masters, whose language was closely related to that of their subjects. Some terms, chiefly local, were introduced at this era; others subsequently, and indirectly through literature. One of the most frequent of the former is *by*, meaning originally a farm, then a village or town. It survives in ‘Grimsby’=the town of Grim; ‘Derby’=*Deorby*=town of deer; in ‘Whitby’=white town; in ‘by-law’=a law of the town as distinguished from a law of the kingdom, and so finally a law of inferior importance.

**French.**—So called from the Franks, Teutonic tribesmen who conquered Gaul<sup>1</sup> in the fifth century, and, gradually ceasing to use their native tongue, adopted that employed by the more numerous and more cultivated inhabitants of their new home, a language derived from the Latin. In like manner the Normans, a horde of uncouth barbarians, representing another branch of the Teutonic family, forgot their Norse vernacular, and along with French manners, learning and polity, adopted French speech, leaving traces of their own in a few geographical names. Thus the Norman-French—parent of modern French—was composed of three elements—the Celtic, the Latin, and the Scandinavian. This it was that they set forth to propagate in England, a country occupied by a language similar to that which they themselves had foresworn. The result of the collision was truly composite. The Saxons abandoned part of their vocabulary for that of their masters, and the masters a part of theirs, with nearly all their grammar, for those of their subjects. The importation thus begun with the battle of Hastings<sup>2</sup> has continued to this day. Within a hundred years of that event, it is estimated, nearly one-third of the words used by the Saxon poets passed away.

‘Ermine,’ ‘countess,’ ‘court,’ ‘baron,’ ‘riches,’ ‘honor,’ ‘poor,’ ‘feeble,’ ‘prison,’ ‘justice,’ ‘charity,’ ‘mercy,’ were unknown till then. ‘Prince,’ ‘peer,’ ‘throne,’ ‘sceptre,’ ‘mantle,’ ‘gown,’ ‘boots,’ ‘palace,’ ‘mansion,’ ‘parlor,’ ‘gallery,’ ‘couch,’ ‘carpet,’ ‘curtain,’ recall the luxurious Norman aristocrat; while the oppressed Saxon lives in his ‘shirt,’ ‘breeches,’ ‘hat,’ ‘shoes,’ ‘cloak,’ and ‘house,’ with its ‘kitchen,’ ‘stool,’ ‘bench,’ ‘bed,’ ‘board.’ The ‘ox,’

<sup>1</sup> Now France.

<sup>2</sup> The date of the Conquest will serve for practical purposes.

‘calf,’ ‘sheep,’ ‘pig’ and ‘deer’ of the Anglo-Saxon herdsman became ‘beef,’ ‘veal,’ ‘mutton,’ ‘pork,’ and ‘venison,’ when the flesh was smoking on the table of his lord.

For two centuries French was the language of the court and culture. Norman settlers were spread over the country, filling all ecclesiastical and civil posts. The prevailing form of literature was French poetry—legendary, heroic, and sentimental tales in verse. By the year 1300 nine hundred words had become common with our writers. Henceforward, while many words of native English vanished from mortal ken, French ones came in battalions. It has been said that almost every time we open our lips or write a sentence, we bear witness to the change wrought in England by the Norman Conquest.

**Latin.**—This element is first referable, though but slightly, to the Roman conquest of Britain. The Celtic remained prevalent among the natives, and, after the withdrawal of the foreign legions, resumed its supremacy. The Latin contributions of this period are therefore quite limited, and chiefly geographical. The essential ones are *colonia*,<sup>1</sup> which survives in ‘Lincoln’=*Lindi colonia*; *castra*,<sup>2</sup> which reappears in ‘Lancaster,’ ‘Gloucester’=*Glevæ castra*; *strata*,<sup>3</sup> which descends to us in ‘Stratford’ and ‘street.’

The four centuries following the introduction of Christianity, in 596, brought in many words relating to ecclesiastical matters, and others relating to objects introduced by missionaries. Examples are:

<sup>1</sup> Roman settlement.

<sup>2</sup> Camp.

<sup>3</sup> Paved roads.

LATIN.	ANGLO-SAXON.	MODERN.
<i>templum,</i>	<i>temple,</i>	temple,
<i>chorus,</i>	<i>chor,</i>	choir,
<i>porticus,</i>	<i>portic,</i>	porch,
<i>claustrum,</i>	<i>cluster,</i>	cloister,
<i>monachus,</i>	<i>munuc,</i>	monk,
<i>episcopus,</i>	<i>bisceop,</i>	bishop,
<i>diaconus,</i>	<i>diacon,</i>	deacon,
<i>sanctus,</i>	<i>sanct,</i>	saint,
<i>epistola,</i>	<i>pistel,</i>	epistle,
<i>lilium,</i>	<i>lilie,</i>	lily,
<i>rosa,</i>	<i>rose,</i>	rose,
<i>pæonia,</i>	<i>pionie,</i>	peony.

From the battle of Hastings to the sixteenth century few words seem to have been derived from the Latin direct. Down to 1523 the additions of Latin origin, with inconsiderable exceptions, came through its offshoot, the French. Of this class are nouns in *-our* (ardour or ardor), *-ier* (cavalier), *-chre* (sepulchre), *-eer* (auctioneer), and words beginning with *counter*, *pur*, *sur* (as counteract, purpose, surprise). In general, when words of classical origin are greatly altered in the English spelling, they have not come directly from the Latin; as ‘reason’ (Lat. *ratio*, Fr. *raison*), ‘obey’ (Lat. *obedire*, Fr. *obéir*).

With the diffusion of classical literature, made possible by the art of printing, the influx of Latinisms amounted to almost an inundation. Theology, science and the general vocabulary received large accessions. Says Thomas Wilson, writing in 1533:

‘The unlearned or foolish fantastical, that smell but of learning (such fellows as have seen learned men in their days), will so Latin their tongues that the simple cannot but wonder at their talk, and think surely they speak by some revelation.’



And Sir Thomas Browne, in the next century, himself exceedingly Latinic:

If elegance still proceedeth, and English pens maintain that stream we have of late observed to flow from many, we shall, within a few years, be fain to learn Latin to understand English, and a work will prove of equal facility in either.

The demands of science, industry and the arts have led to the unceasing introduction of words from this source. A few are selected by way of specimen: 'abdicate,' 'abhor,' 'aggravate,' 'benevolence,' 'biennial,' 'calamity,' 'focus,' 'genius,' 'axis,' 'basis,' 'crisis,' 'circumference,' 'concord,' 'confess,' 'larva,' 'nebula,' 'calculus,' 'apparatus,' 'spectrum,' 'momentum,' 'premium,' 'medium,' 'scholium,' 'locomotive.'

Let the informed reader open a Latin author at random, and every page will remind him of our debt to the Latin language. Thus, in the first line of Virgil's *Æneid*,

Arma virumque cano, Trojæ qui primus ab oris,

every word but one has, bodily or through some derivative, entered into English, while there are not less than twenty-two in the following six lines. Single words have been almost incredibly prolific. *Pono*<sup>1</sup> and *positum*, for instance, yield two hundred and fifty words; *specio*,<sup>2</sup> one hundred and seventy-seven; *capio*<sup>3</sup> and *captum*, one hundred and ninety-seven.

**Greek.**—It may not be amiss, before leaving the subject of elements, to refer to the small admixture of Greek terms. Some of these, as the following, have become current by direct transfer:

<sup>1</sup>I place.

<sup>2</sup>I look.

<sup>3</sup>I take.

<i>Χωλέρα</i> (disease),	Cholera, choler, choleric, <i>etc.</i> ,
<i>Ὠρίζων</i> (bounding sight),	Horizon,
<i>Λίχην</i> (tree-moss),	Lichen,
<i>Κατάρρακτος</i> (rushing down),	Cataract,
<i>Παράλυσις</i> (loosening),	Paralysis,
<i>Παράδοξος</i> (beyond belief),	Paradox,
<i>Κανώπη</i> (tester against gnats),	Canopy,
<i>Ξηρός</i> (dry),	Sere,
<i>Ἐξστασις</i> (standing outside),	Ecstasy,
<i>Ἐνεργεῖα</i> (in the work),	Energy.

Others have passed through the intermediate stage of a Latin translation, as:

GREEK.	LATIN.	ANGLO-SAXON.	MODERN.
<i>κληρικὸς</i> ,	<i>clericus</i> ,	<i>cleric</i> ,	clerk,
<i>διαβάλλω</i> ,	<i>diabolus</i> ,	<i>deofol</i> ,	devil,
<i>ἐπίσκοπος</i> ,	<i>episcopus</i> ,	<i>bisceop</i> ,	bishop.

The majority are technical, and find their home in the nomenclature of natural science.

**Miscellaneous.**—Many foreign tongues, especially in modern times, have contributed to make up for us a considerable stock of exotics. From the Italian, for instance, we have ‘bass,’ ‘soprano,’ ‘stanza,’ ‘tenor,’ ‘virtuoso,’ ‘studio,’ ‘volcano,’ ‘grate,’ ‘group,’ ‘brigand,’ ‘opera,’ ‘profile,’ ‘grotto,’ ‘brocade,’ ‘bronze,’ ‘cannon’; from Spanish — ‘cargo,’ ‘embargo,’ ‘potato,’ ‘sherry,’ ‘tornado’; from Portuguese — ‘coil,’ ‘commodore,’ ‘porcelain’; from Turkish — ‘coffee,’ ‘candy,’ ‘divan,’ ‘sash,’ ‘tulip’; from Arabic — ‘alchemy,’ ‘alcohol,’ ‘alcove,’ ‘alkali,’ ‘almanac,’ ‘algebra,’ ‘elixir’; from Hebrew — ‘amen,’ ‘Sabbath,’ ‘cherub,’ ‘seraph’; from Persian — ‘azure,’ ‘turban,’ ‘shawl,’ ‘caravan,’ ‘balcony,’ ‘lilac,’ ‘orange,’ ‘emerald’; from Hindu — ‘buggy,’ ‘calico,’ ‘jungle,’ ‘muslin,’ ‘san-



dal'; from Chinese — 'gong,' 'satin,' 'tea,' 'nankeen'; from Malay — 'bamboo,' 'rattan,' 'bantam' (fowl); from Polynesian — 'tattoo,' 'kangaroo'; from North American — 'condor,' 'hammock,' 'hurricane,' 'maize,' 'moccasin,' 'tomato,' 'tobacco,' 'tomahawk,' 'squaw,' 'wigwam.' The examples are sufficient to suggest the great assimilating power of English, and the wide extent to which it has come into contact with the languages of the world.

### DIALECTS IN ENGLISH.

Language is composed of separate articulated signs of thought, each attached by a mental association to the idea which it represents, each obtaining currency only by the agreement of speakers and hearers. As by their will it is transmitted and preserved, so by their consent it is modified, altered, abandoned. It is undergoing constant adaptation to their needs, constant adjustment to their preferences. The one fact which, in different localities and epochs, gives it unity, is that all who use it may, to a considerable extent and on subjects of every-day interest, be intelligible to one another. Although a unit, it includes more or less numerous varieties, each of which — when differences are clearly marked — is a *dialect*.

In the six hundred years before the battle of Hastings, Anglo-Saxon must have changed much. Moreover, those who imported it belonged, as we have seen, to different Low-German tribes, and their English descendants were long divided into several hostile nations. Hence, dialectic varieties were inevitable in the several regions of British territory. Accordingly, where the Northumbrian of the year 800 said 'doema strong and longmod,' the West Saxon would have put 'dema strang and langmod.' Compare:

## WEST SAXON.

*wi syndon* }  
*gi syndon* } with  
*hi syndon* }

## NORTHUMBRIAN.

*wi aren* }  
*gi aren* } =  
*hi aren* }

## MODERN.

{ we are  
 { ye are  
 { they are

And

## SOUTHERN.

A.D. 800<sup>1</sup> { *bén*  
 { *béc*  
 { *deman*

## NORTHERN.

*boen*  
*boec*  
*doeman*

## MODERN.

boon  
 books  
 deem

A.D. 900<sup>2</sup> { *se, seo*  
 { *Ic, heo*  
 { *eower*

*the, thio*  
*Ih, sio*  
*ewer*

the  
 I, she  
 your

A.D. 970<sup>3</sup> { *Faeder willan*  
 { *Ic secge eow*  
 { *Eorþ,*<sup>4</sup> *<sup>5</sup>paer*  
                                   *rust is*

*Faderes willo*  
*Ic cueo inhto*  
*eorð,*<sup>6</sup> *huer*  
                                   *rust is*

Father's will  
 quoth I to you  
 earth, where  
                                   rust is

The Midland counties differed from both these extremes.  
 Thus:

A.D. 1120 { Northern — *we standes singande*  
 { Midland — *we standen singende*  
 { Southern — *we standeth singindi*

These three were the leading dialects. The Northern lost political and social supremacy by the ravages of the Danes; the Southern, by the Norman Conquest; and all, including numerous subordinate ones, contributed to lay the foundation of Modern English by their gradual coalescence, in the twelfth and thirteenth centuries, with the East Midland, which exhibits the minimum of peculiarities.

Dialectical differences are transmitted from generation

<sup>1</sup> Psalter.  
<sup>4</sup> *th.*

<sup>2</sup> Rushworth Gospels.  
<sup>5</sup> *w.*

<sup>3</sup> Lindisfarne Gospels.  
<sup>6</sup> *th.*

to generation. Further, the extent and meaning of the vocabulary are constantly varying. Britain is still a country full of dialects, some of whose peculiarities refer to the diversities of speech among the Anglo-Saxon tribes, while the rest are of every date of origin, from that far-off day to this. Imitations of these are frequent in literature. Thus Ben Jonson:

Is it no sand? nor buttermilk? if 't be,  
 Ich 'am no zive, or watering-pot, to draw  
 Knots in your 'casions. If you trust me, zo —  
 If not *praforme* 't your zelves.<sup>1</sup>

Here the forms are Western or Southeastern. In the following they are Northern:

Shew yourself

Tu all the sheepards bauldly; gaing amang hem.  
 Be mickle in their eye, frequent and fugeand.  
 And, gif they ask ye of Eiarne,  
 Or of these claithes; say that I ga' hem ye,  
 And say no more. I ha' that work in hand,  
 That web upon the luime, sall gar em thinke.<sup>2</sup>

No small part of our American settlers were from the instructed class who brought with them a literature, read, wrote, and established schools. Hence, in the transfer of local dialects from England, these were assimilated to the central cultivated speech, just as the various nationalities which have contributed to our later population have been absorbed by the predominant English. In consequence, the language is far more nearly homogeneous here than across the Atlantic. Still, the concordance is not perfect, though we are bound together, by culture and sympathy, into one community with the mother country. We have

<sup>1</sup> Tale of a Tub.

<sup>2</sup> Sad Shepherd,

preserved some older words and meanings which she has discarded; have failed to adopt certain ones which she has originated; have originated others which she has not ratified, or cannot use. We are by no means free from variations among ourselves. The New Englander has inherited marked peculiarities of pronunciation and phraseology that came with the Pilgrim Fathers. The 'drawl' of the Yankee has an equivalent in the 'Suffolk whine.' The Southerner betrays his birth to a skilled observer. The Westerner has his local usages of phrase or utterance. The lower we descend in the social scale, the more numerous and prominent become the varieties. It should be remembered, however, that there are no dialectical differences between our representative authors and those of Britain.

It would seem to have been made plain by the foregoing exposition that the term 'dialect' is but relative. It denotes the speech of a limited society, among other societies of kindred but somewhat discordant forms. But, from one point of view, every form of speech evidently sustains this relation. Each of the great divisions of the Aryan family is thus a 'dialect' of it. Dutch, German, and Norse, viewed by themselves, are 'languages'; but considered in their connection with each other and their common Teutonic parent, are 'dialects.' English, as distinct from French or Romaic, is a 'language'; as referable to an original type, a 'dialect'; as seen in the different provincial varieties into which it is split up, it consists of an aggregate of 'dialects.' The standard is the literary English chosen as the medium of thought for culture. The reader will thus perceive that

in speaking of any given tongue, we may apply the terms 'dialect' and 'language' interchangeably.

## EARLY ENGLISH.

The Anglo-Saxon may, with propriety, be called the English in its ancient form. We are now to indicate its important characteristic. To this end, compare the

Latin	$\left\{ \begin{array}{l} moneo, \\ monemus, \\ monent, \\ monebo, \\ monere, \end{array} \right\}$	with their respective equivalents	$\left\{ \begin{array}{l} I \text{ advise,} \\ we \text{ advise,} \\ they \text{ advise,} \\ I \text{ will advise,} \\ to \text{ advise.} \end{array} \right\}$
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In the latter, the word 'advise' is invariable; and the changes of person, number, tense, and mood are denoted by 'I,' 'we,' 'they,' 'will,' and 'to.' In the former, the stem *mone* is constant, and the relations are expressed by the terminations -o, -mus, -nt, -bo, -re. Pronouns and auxiliaries perform, in the one case, the office of endings in the other. In like manner, where we say—

I burn,  
we burn,  
they may burn,  
burn,  
to burn,

our West-Saxon forefathers could say rather more briefly—

*Ic* *baern-e*,  
*we* *baern-aþ*,  
*hi* *baern-on*,  
*baern*,  
*baern-an*.

Again :

*wulf-es* = of a wolf or a wolf's,  
*wulf-e* = to or for a wolf,  
*sitt-o* = I sit,  
*drinc-o* = I drink,  
*þaes hearperes wis* = the harper's wife,  
*for þam swege* = for the sound,  
*þanca Gode* = thank God,  
*in Godes Suno* = in Son of God.

We here see that it was the custom of Saxon, as of Latin, to express by one word modes of action which we express by several distinct ones ; and to show the relations between objects by changing the form of the name, where we retain the same form, or use a term additional, to reach the same result. Where, in short, we put entire words before a verb or noun, our Saxon ancestors put certain sounds, or suffixes, after it, besides varying the form of the adjective to suit the gender, number, and case of the substantive to which it related. This variation of *form* to suit the offices which a word may have to perform in a sentence is what we mean by inflection ;<sup>1</sup> and therefore the English of King Alfred's day, as compared with its present state when words remain for the most part unvaried, is said to be *inflectional*.

#### MIDDLE ENGLISH.

This was the period—from the Conquest to Chaucer—in which the vernacular speech, driven from literature by the Normans, fell into disorder, and distinct, entire words were beginning to do the duty of terminations. The leading dialects, each represented by literary works of some note, were struggling for mastery. Uncertainty,

<sup>1</sup> Latin *inflectere*, to bend into shape.

confusion, fluctuation, prevailed. Large accessions of French were received into the vocabulary, tending to modify its pronunciation and orthography. People were finding out that so many grammatical forms obstructed free utterance, and therefore were ceasing to employ them. Articles, prepositions, auxiliaries, were replacing them. Inflectional decay was thus the chief of those verbal changes whose tendency was toward simplicity and consistency.

### NEW ENGLISH.

The fourteenth and fifteenth centuries were the period of reconstruction, increasing influx of French derivatives, and rapid dilapidation of inflectional forms. About 1350 the language took a fresh start, and was prized by high and low alike. There was now, in the fulness of time, a creator of *standard* English,—Chaucer, whose great poetical merit and social position, with the popular character of his subjects, gave him an ascendancy in the rising literature, and enabled him to set the fashion. The following examples, but for the lingering vestiges of the antique, would be quite modern. From Robert Manning's *Handlyng Synne*, 1303 :

Y shall yow telle as y have herde	
Of þe bysshope Seynt Roberde	
Hys toname ys Grostest	<i>surname</i>
Of Lynkolne, so seyþ þe gest.	<i>story</i>
He lovede moche to here þe harpe;	
For mannys wyt hyt makyþ sharpe;	
Next hys chaumbre, besyde hys stody,	
Hys harpers chaumbre was fast perby.	



Many times be nyȝtys and dayys,  
 He had solace of notes and layys.  
 One askede hym onys, resun why once  
 He hadde delyte yn mynstralsy:  
 He answerede hym on þys manere,  
 Why he helde þe harper so dere:  
 “þe vertu of þe harpe, þurghe skylle and ryȝt,  
 Wyl destroye þe fendes myȝt,  
 And to þe croys by gode skylle  
 Ys þe harpe lykenede weyle.” well

From *Legends of the Holy Rood*, 1340:

Godys sone þat was so fre,  
 Into þis world he cam,  
 And let hym naylyn upon a tre,  
 Al for þe love of man;  
 His fayre blod þat was so fre,  
 Out of his body it ran.  
 A dwelful syȝte it was to se;  
 His body heng blak and wan.

From the *Travels* of Sir John Mandeville:<sup>1</sup>

In the tombe of Seynt John is noughte but manna, that is clept Aungeles mete. For his body was translated into Paradys. . . . And ye shalle understand, that Seynt Johne bid make his grave there in his Lyf, and leyd himself there-inne all quyke. And therefore somme men seyn, that he dyed noughte, but that he resteth there till the Day of Doom. And forsooth there is a gret marveule: For men may see there the erthe of the tombe apertly many times steren and moven, as there weren quykke thinges undre.

From the *Knight's Tale* of Chaucer:

Naught may the woful spirit in myn herte  
 Declare a poynt of my sorwës smerte  
 To you, my lady, that I lovë most.

<sup>1</sup> 1300-1371.



But I byquethe the service of my gost  
 To you aboven every créature;  
 Syn that my lyf may no lenger dure.  
 Allas, the woo! Allas the peynës stronge,  
 That I for you have suffered, and so longe!  
 Allas the deth! Allas myn Emelye?  
 Allas, departing of our companye!  
 Allas, myn hertës queen? Allas, my wyf!  
 Myn hertës lady, ender of my lyf!  
 What is this world? What asken men to have?  
 Now with his love, now in his coldë grave  
 Allone, withouten eny companye.  
 Farwel, my sweete! farwel, myn Emelye!<sup>1</sup>

From the reformer Wycliffe:<sup>2</sup>

And Marye seyde mi soule magnyfieth the lord. And my spirit  
 hath gladid in God myn helthe. For he hath behulden the meke-  
 ness of his handmaiden; for lo for this all generaciouns schulen seye  
 that I am blessid; for he that is mighti hath don to me greet thingis,  
 and his name is holi, and his merci is fro kynrede into kynredis; to  
 men that dreden hym.

From the poet Lydgate:<sup>3</sup>

Sote herbers, with condite at the honde,  
 That wellid up agayne the sonnë shene,  
 Lyke silver stremes as any cristalle clene:  
 The burbly wawës in up boyling,  
 Rounde as byralle ther beamys out shynynge.  
 Amyddis the gardeyn stood a fressh lawrer:  
 Theron a bird, syngyng bothe day and nyghte,  
 With shynnyng fedres brightar than the golde weere;  
 Which with hir song made hevy hertës lighte:  
 That to beholde it was an hevenly sighte,  
 How, toward evyn and in the dawnyng,  
 She ded her payne most amourosly to synge.

<sup>1</sup> 1328-1400.

<sup>2</sup> 1324-1384.

<sup>3</sup> 1380-1440.

From Sir John Fortescue,<sup>1</sup> chief justice in the reign of Henry VI:

It is cowardise and lack of hartes and corage that keepith the Frenchemen from rysyng, and not povertye; which corage no Frenchemen hath like to the English man. It hath ben often seen in England that iij or iv theves, for povertie hath sett upon vij or viij men, and robbed them al. But it hath not been seen in Fraunce that vij or viij theves have been hardy to robbe iij or iv true men. . . . There be therefor mo men hangyd in England in a yere for robberye and manslaughter than there be hangyd in Fraunce for such cause of crime in vij yers.

From Caxton,<sup>2</sup> the founder of the English printing-press:

And, for to passe the tyme this book shal be pleasannte to rede in, but for to giue fayth and byleue that as is trewe that is conteyned herin, ye be at your lyberte, but all is writon for our doctryne, and for to beware that we fall not to vyce ne synne, but to excercyse and folowe vertu, by whyche we may come and atteyne to good fame and renomme in thys lyf, and after this shorte and transytorye lyf to come vnto euerlastyng blysse in heuen, the whych he graunt vs that reygne in heuen the blessyd Trynitye. Amen.

#### MODERN ENGLISH.

Antiquated words and forms of termination still occur, but from the first quarter of the sixteenth century we are hardly sensible that the books are more difficult to read than those of modern times. Obsolete phraseology diminishes. A certain turn and structure, essentially of the present day, indicate the commencement of a new era. By the year 1600 the grammar and vocabulary, in every important sense, were fixed. Orthography was to become more uniform, the stock of words was to be much enlarged;

<sup>1</sup> 1430-1470.

<sup>2</sup> 1412-1492.

but, in power to expand the intellect or touch the heart, the future was to add little to the language of Spenser, Hooker, and Shakespeare. We see how near is Sir Thomas More<sup>1</sup> to the standard of after-times. In his youth he is lamenting the death of 'queene Elisabeth, mother to king Henry the eight, wife to king Henry the seventh':

O ye that put your trust and confidence,  
In worldly ioy and frayle prosperite,  
That so lyue here as ye should neuer hence,  
Remember death and loke here vppon me.  
Ensaumple I thynke there may no better be.  
Your selfe wotte well that in this realme was I,  
Your queene but late, and lo now here I ly.

Was I not borne of olde worthy linage?  
Was not my mother queene, my father kyng?  
Was I not a kinges fere in marriage?  
Had I not plenty of euery pleasannt thyng?  
Mercifull god this is a straunge reckenyng:  
Rychesse, honour, welth, and anncestry,  
Hath me forsaken and lo now here I ly.

From Sir Philip Sidney, to Sir Francis Walsingham,  
1585:

Be caws yow giue me leau to be thus bold, I humbli beseech yow the dai maj be observed, yt I maj preserue my creddit in these partes, and I dout not by God's grace to keep my self wth in my bowndes, and yet to proceed honorabli. And so I humbli take my leaue, praijng for your long and happy Lyffe.

From Spenser's<sup>2</sup> *Faerie Queene*:

O, why doe wretched men so much desire  
To draw their dayes unto the utmost date,  
And doe not rather wish them soone expire;

<sup>1</sup> 1489-1535.

<sup>2</sup> 1552-1599.

Knowing the miserie of their estate,  
 And thousand perills which them still awate,  
 Tossing t̃hem like a boate amid the mayne,  
 That every houre they knocke at Deathes gate!  
 And he that happie seemes, and least in payne,  
 Yet is as nigh his end as he that most doth playne.

From Mulcaster, 1582:

I take this present period of our English tung to be the verie height thereof, bycause I find it so excellently well fined both for the bodie of the tung itself, and for the customarie writing thereof, as either foren workmanship can giue it glosse, or as home-wrought hanling can giue it grace. When the age of our people which now vse the tung so well, is dead and departed, there will another succede, and with the people the tung will alter and change; which change in the full haruest thereof maie prove comparable to this, but sure for this which we now vse, it seemeth euen now to be at the best for substance, and the brauest for circumstance, and whatsoever shall become of the English state, the English tung cannot prove fairer than it is at this daie, if it maie please our learned sort so to esteme of it, and to bestow their trauell upon such a subject.

From Shakespeare's *All's Well that Ends Well*; date of composition about 1604:

They say miracles are past, and we have our Philosophicall persons, to make modern and familiar, things supernaturall and causeless. Hence is it, that we make trifles of terrours, ensconcing our selues into seeming knowledge, when we should submit our selues to an vnknowne feare.

From one of Jonson's<sup>1</sup> *Masques*:

Nay, faint not now, so neere the fields of rest.  
 Here no more furies, no more torments dwell,  
 Than each hath felt alreadie in his brest;  
 Who hath been once in love, hath proved his Hell.

<sup>1</sup> 1574-1637.

Up then, and follow this my golden rod,  
That points you next to aged Lethes shore  
Who pours his waters from his urne abroad,  
Of which but tasting, you shall faint no more.

From Shirley's *Royal Master*, 1638:

'Tis not good to be busie  
 In search of these unwelcome certainties;  
 There's hope while things are clouded in suspition.  
 . . . Into what  
 Vaine thing would the severe apprehension  
 Of greefe transforme us?

From Sir Thomas Browne to his son Edward, 1679:

I am very glad and blesse God to heare that you are prettie well agayne. Many hieere have had the like trouble, especially such as, to satisfie their thirst, drinke inordinately in hot wether or exceed in eating of fruits, or odd or mixed dishes, but such as ouercome it haue vsually a more confirmed measure of health after it.

CHANGES IN ENGLISH.

We have seen our English speech, by gradual and accumulated alterations, grow from the Anglo-Saxon of Cædmon and King Alfred into what it is at present, as the man from the undeveloped child. These intermediate phases have for the most part been illustrated. Our illustrations, indeed, have so far given a principal stress to external form, the visible and audible body; as in the slow corruption of *on pyssum geare*=*on þis gaer*=*þis gear*=‘this year,’ or *hæfde*=*hæfd*=*hadde*=‘had.’ Not only have formative elements thus worn off, words and phrases have passed forever from memory and use; as—

Mine *alderliefest*<sup>1</sup> Lorde and brother dear.—*Chaucer*.

We *bangle*<sup>2</sup> away our days—befool our time.—*Burton*.

<sup>1</sup> Dearest of all.

2 To waste little by little.

I have a husband and a two-legged one,  
But such a *moonling*!<sup>1</sup> — *Jonson*.

Which is *sib*<sup>2</sup> to Christ himself. — *Langland*.

*Sith*<sup>3</sup> 'twas my fault to give the people scope. — *Shakespeare*.  
Death that took away a man so *geason*.<sup>4</sup> — *Greene*.

But one of the most curious facts in the history of words is, that they are constantly passing temporarily out of use, and resuming their place in literature again. Thus down to the middle of the sixteenth century, the Saxon 'reckless' (formerly spelled *retchless*) was current, but fifty years later Hooker explained its meaning in a marginal note. A list of 'hard words,' compiled in the seventeenth century, includes, among others, 'abate' and 'abandon,' which are marked as 'now out of use, and only used of some ancient writers.' The political and religious revolutions of a country, as those of the Conquest and the Reformation; its foreign relations, originating new objects and conditions of society, are the important sources of linguistic wealth. Trade, art and science, moreover, vary perpetually their materials and products. Their technical dialects are modified accordingly, and the familiar speech of everybody is more or less affected. Our language necessarily reflects the changes in our material condition, in our customs and institutions, private and public. How much of it, in these days of sun-pictures, railroads, steam-boats, telegraph, and telephones, would be unintelligible to one of the Elizabethan age, and how much of that period would have a foreign look to Chaucer!

But these processes have to do—as clearly implied hitherto—not only with the external decay and growth

<sup>1</sup> A lunatic.

<sup>2</sup> Related to.

<sup>3</sup> Since.

<sup>4</sup> Rare.

of speech, but with its internal content, its intended and apprehensible meaning. The outer and the inner, upon the whole, correspond; yet are they, to a great extent, independent of each other. The former may alter greatly, with no appreciable alteration of the latter; as, 'eye,' = *eage*, and 'Tuesday' = *Tywesday* and conversely; as —

The 'secret' top  
Of Oreb or of Sinai,

where Milton uses 'secret' in the sense of remote, apart, lonely. Or —

A valiant 'corpse,' where force and beauty met,  
in which Surrey means the body, not of the dead, as now, but of the living. And, 'Benjamin shall "raven" as a wolf,'—that is, devour greedily, steal or take away violently. Also —

Few chimneys 'reeking' you shall spy,  
where Spenser obviously means smoking. Shakespeare, again, means to flatter, or to praise, in,

Laugh when I am merry, and 'claw' no man in his humour.

A 'naturalist,' once a person who rejected revealed truth, is now an investigator of nature. 'Let,' which now means to permit, once had the very opposite sense. Thus Hamlet: 'I'll make a ghost of him that "lets" me;' that is, obstructs me. How pliant is the signification to the touch of the moulding and shaping mind may be seen in the derived uses of 'head,' not one of which is obsolete; as the 'head' of a pin, the 'head' of a bed, the 'head' of a family, the 'head' of a river, the 'head' of a discourse, a 'head' of hair, a 'head' of cabbage, ten 'head' of sheep, to come to a 'head,' to make 'head.' Thus a most important source of increase is the wonderful facility of



putting old words to new uses, as well as the assimilative power of taking up foreign or otherwise new words into healthy circulation.

One of the most interesting facts in the mutability of words is their gradual degradation. Thus 'gossip' = *God-sib*, having the same high origin as 'gospel,' originally designated, as akin in God, all who jointly entered into the relation of sponsors for a child about to be baptized. 'Pagan' once denoted the persecuted worshippers of Venus and Jupiter, who retired from the city and village to forests and deserts — to the rural districts, the *pagi*. While *paganus* has sunk so low, its fellow *compaganus* = *companionus* has risen to our modern 'companion.' When the Roman slave was sent to his master's villa in the country, he received — not at all by way of reproach — the name *villaneus*. In Old English this word stood for a peasant, 'villein,' 'villen,' or 'villain,' then for the lowest serf, finally for an abandoned, iniquitous person. 'Knave' once meant no more than a lad or boy. Hence Wycliffe translates *Exodus* i, 16: 'If it is a knave child, sle ye him,' etc. A 'boor' was once only a farmer. 'Brat' was offspring. Hence Gascoigne:

O Abraham's 'brats,' O brood of blessed seed,  
O chosen sheep that loved the Lord indeed.

Not infrequently it happens that words or forms which are dropped from the classical or literary speech, find an abiding place in districts which have not kept abreast with the advances of culture. Thus, in parts of England, they still conjugate, 'we *singen*,' 'ye *singen*,' 'they *singen*.' *Ourn* and *hern* were freely employed by Wycliffe. We are amused to hear one say 'I'm *afeared*,' or 'I'll *ax*



him,' yet Shakespeare could say with grammatical propriety in his day—

A soldier, and *afeared*?

Long before, Cædmon had sung—

Fole waes *afaered*.

Later, an unknown minstrel sang of the nightingale—

Hule, thu *axest* me, ho seide,

*Owl, thou axest me, she said.*

Some generations afterward, Caxton wrote: 'A mercer came into an house and *axed* for meat, and specially he *axed* for eggs.

All this suggests how completely the primitive sense of words may pass from the common consciousness, so that we may talk poetry, history, philosophy, without ever suspecting that we do so. 'Names and words,' says Robertson, 'soon lose their meaning. In the process of years and centuries, the meaning dies off them, like the sunlight from the hills. The hills are there, the color is gone.' Thus 'bankrupt' has ceased to recall the broken bench of the market-place where the Lombard merchants were wont to expose their wares for sale, and where, when one of their number failed, the rest set upon him, drove him out, and *broke* his *bench* to pieces. 'Tribulation,' which sets forth the lofty truth of the chastening mission of sorrow, does not ordinarily suggest the *tribulum*, the threshing instrument or roller, whereby the Roman husbandmen separated the grain from the husks. We speak of one as 'capricious,' without thinking of the sudden, unexpected springs and bounds of a goat—a *capra*.

Change is perpetual, but not uniform. Our English changed at a far more rapid rate formerly than now.

Conservative forces have to-day attained a development and energy to which there was then only a distant approach. Education more or less pervades the masses. Books are everywhere, assimilating and establishing the written and spoken usages of all. The almost universal circulation of periodicals, made possible by modern facilities of transit and transport, tends to extirpate distinctions of dialect. The printing-press has stereotyped the language.

#### CHARACTERISTICS OF ENGLISH.

Essentially a living and a growing speech. Omnivorous, like man himself, drawing its nutritive material from all points of the compass. Anglo-Saxon in its sinews, nerves, and frame,—in grammar, which is its blood and soul; in the common and indispensable part of its vocabulary—the words which describe universal arts and modes of life; the specific names of natural products, of the natural wants and universal passions of man; the designations of familiar and sensible objects, of the particular and the concrete. Thus, ‘father,’ ‘mother,’ ‘husband,’ ‘wife,’ ‘friend,’ ‘kindred,’ ‘home,’ ‘cradle,’ ‘hunger,’ ‘sorrow,’ ‘anger,’ ‘wonder,’ ‘bitter,’ ‘tear,’ ‘smile,’ ‘light,’ ‘heat,’ ‘cold,’ ‘rain,’ ‘snow,’ ‘storm,’ ‘fly,’ ‘swim,’ ‘creep,’ ‘crawl,’ ‘sight,’ ‘touch,’ ‘taste,’ ‘body,’ ‘head,’ ‘ear,’ ‘eye,’ ‘tongue,’ ‘lip,’ ‘chin,’ ‘merry,’ ‘nimble,’ ‘silly,’ ‘sulky,’ ‘surly,’ ‘idle,’ ‘wicked,’ ‘busy,’ ‘cunning,’ ‘acre,’ ‘barn,’ ‘horse,’ ‘cow,’ ‘grass,’ ‘cheap,’ ‘dear,’ ‘borrow,’ ‘buy,’ ‘sell,’ and others of like import,—are Saxon. In general, monosyllabic terms are from this source, and therefore the articles, pronouns, pronominals, numerals, simple adverbs of time and place, the auxiliary

and defective verbs. On the other hand, *most* words of more than one syllable are of classical origin—Latin or Greek. We derive thence the great majority of names for things abstract. Thus ‘walk,’ ‘run,’ ‘fly,’ which are specific, are Saxon; but the general idea which embraces all of them is expressed by a Latin word—‘motion.’ ‘Color,’ which is from the Latin through the French, includes and generalizes, in like manner, all the varieties and shades of ‘black,’ ‘blue,’ ‘red,’ ‘green,’ and ‘yellow.’

English is a reflection of the Anglo-American mind. As such, its words and phrases are instinct with the subtilty, depth, nobility, and beauty, that belong to English thought and life. It is vigorous, copious, and aggressive. Uniting by certain bonds of consanguinity the Romanic with the Teutonic, it is adapted, beyond parallel, to diffusion. Mosaic-like and heterogeneous, it has a choice of terms expressive of every shade of difference in ideas. If it lack somewhat the regularity and symmetry of the smoothly-clipped classical tree, it possesses the rugged strength and endurance of the gnarled oak.

‘Who knows whither we may vent  
The treasure of our tongue? To what strange shores  
This gain of our best glory may be sent  
T’ enrich unknowing nations with our stores?  
What worlds in the yet unformed Occident  
May come refined with accents that are ours?’<sup>1</sup>

#### SUMMARY.

The English language is the youngest and most powerful member of that fairest and strongest division of the Aryan family—the Teutonic. Like the people who

<sup>1</sup> Daniel, of the early days of Queen Elizabeth.

employ it, it is composite. Among all the languages of Europe, it alone unites in happy marriage the tongues of the North and South. Its aboriginal element, its fundamental structure, is Anglo-Saxon. Celtic, Danish, Latin, French, Greek, Arabic, Turkish, Persian, make up, in divers proportions, its inheritance of collateral wealth. Its history, like that of all human speech — like that of the people to whose uses it adapts itself — is a series of varying and successive phases. Its earliest written specimen is of the seventh century. In the eleventh it is unsettled by the Norman Conquest. In the twelfth it falls into disorder, and a variety of dialects prevails for two hundred years, with no fixed standard. In the thirteenth, thousands of the old words are lost, which are gradually replaced by French ones. In the fourteenth, the New English, long forming out of chaos, rules London and Oxford, and is spoken at Court. In the fifteenth, with nearly all its inflections gone, it is fixed by the printing-press. In the sixteenth, the Bible brings it home to all men, and the Reformation imports many Latin terms. In the seventeenth, plastic and copious, it reflects the Golden Age of English imagination.

None will venture to pronounce upon its ultimate form. Mutilation, destruction, oblivion, pertain to its external shape and substance, while change and development constitute its real interior life. Any such corruption and detrition as resulted in the modern Romance tongues, however, would seem impossible to its future.

‘Stronger far than hosts that march  
With battle-flags unfurled,  
It goes with Freedom, Thought, and Truth,  
To rouse and rule the world.’

## CHAPTER II.

### LETTERS — SYMBOLIZATION.

What surmounts the reach  
Of human sense, I shall delineate so,  
By likening spiritual to corporal forms,  
As may express them best.—MILTON.

LIKE the lower animals, man has a natural language by which he is enabled to express joy, grief, fear, love, hate, and other emotions, intelligibly to all of his own species. As an instinctive being only, this would suffice for him, as for the various tribes of inferior creatures; but as he is also rational, it is quite inadequate to the demands of his twofold character. Hence, the necessity of speech—a system of expression composed of simple sounds, differently modified by the vocal organs, and severally combined.

Doubtless, oral language continued long to be the only medium by which knowledge could be imparted or social intercourse maintained. But with the enlargement of ideas and the improvement of intellect, methods were devised for attaining a more durable and more extensive vehicle of thought. The first attempt to record events, or to communicate information by permanent signs, is believed to have been the use of hieroglyphics, such hieroglyphics being either purely pictorial—the expression of visible objects in the external world, or symbolic—the conventional choice of some external object to represent

an act or an idea. Thus the most ancient Chinese characters were conventional copies of material things, as —



SUN.



MOON.



MOUNTAIN.



TREE.



DOG.



FISH.



CHILD.



MOTHER.

These signs could be combined,—the sun and moon, for *light*; a man over a mountain, for *hermit*; a mouth and a bird, for *song*; a woman, a hand, and a broom, for *wife*; an ear and a door, for *listening*; an eye and water, for *tears*:



LIGHT.



HERMIT.



SONG.



WIFE.















LISTENING.



TEARS.

To express abstract notions, use was made of analogies. For instance, a heart would symbolize the *soul*; a broom, *woman*; the two valves of a shell-fish, *friends*.



The first hieroglyphics are considered to be the Egyptian, whether they give the full contour of the object, with all the assistance of vivid coloring; or are simply formed by lines which rudely suggest it. Their symbolic use was extraordinary. A few are exhibited in the following table:

	SIGN	REPRESENTING	EXPRESSING
1		ceiling with star,	night, obscurity.
2		waves	water, liquid, seas, rivers; to wash; freshness.
3		flaming censer,	fire, heat; zeal.
4		man with long beard,	gods, august persons, kings.
5		man raising hands,	adoration, invocation, prayer.
6		man leaning on staff,	old age; to end.
7		wagtail,	smallness; vile, wicked.
8		canal, or road,	ways, journeys; separation; times.
9		roll of papyrus,	writings, books; paintings; to know.
10		legs walking,	locomotion.
11		the same reversed,	return, send back, repel.
12		Nile-duck,	birds; flying insects.

To this system, as a whole, the convenient term *ideography* is now applied. An ideographic sign — for example ♃, the symbol for *life* — might be used alone, to



indicate the particular idea and the different words conveying this idea; or it could be made to stand for the **sound** of one of the words signifying 'life,' with a *complete loss of the primitive sense*. In this case the sign is said to be employed as a *syllabic*. Thus 𠂔 𠂔 𠂔 = ā n k h = 'ear.' Here the duplicate sign, called a *determinative*, takes no part in the pronunciation, but merely determines the meaning to be attached to the word preceding it. The following syllabics are illustrative of this radical change:

SIGN		SOUND	SIGN		SOUND
1		aṭ	5		mā
2		ur	6		na
3		sa	7		něb
4		hēm	8		ru

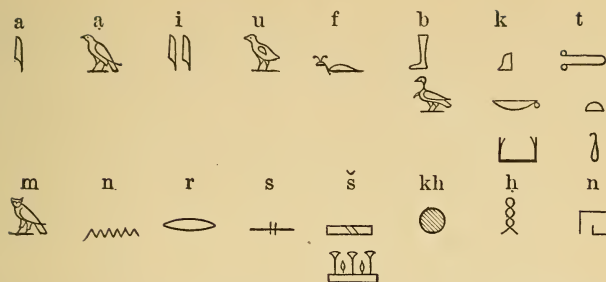
This is the state of Chinese writing, as if the figure of a pear were made to do duty for the words *pare*, *pear*, *pair*, with signs to guide the reader to the sense which should be attached to the sound.

To each object, again, might be given, as less cumbersome, the sound-value of the initial of its name. Thus—

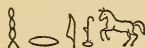
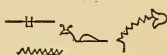
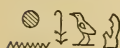
◌mouth = 'ro' = 'r'

Either in this manner, or by some slowly effected transition, would arise symbols which should represent immediately, neither ideas nor combinations of sounds, but *single* sounds, their pictorial value being forgotten or disregarded. Such signs, answering to our English letters, would be **alphabetic**. The following are some of the principal:












A very faint, but perhaps not an unprofitable, suggestion of these several modes of writing may be furnished by the following forms. The final character of each group, it will be remembered, is an ideographic determinative. The vowels, it should be added, were omitted at will in writing, and must be supplied in transcription. Let the words be resolved into their elements as ideograms and syllables or letters:

tar<sup>1</sup>htar<sup>2</sup>snef<sup>3</sup>khensu<sup>4</sup>bunar<sup>5</sup>sanahem<sup>6</sup>

It thus appears that Egyptian writing was composed of a mixture of signs of two distinct classes: (1) ideographic, each sign representing an idea; (2) phonetic, representing a sound, either (a) a complete sound, that is, a complete syllable (syllabic); or (b) a simple articulation (alphabetic). It was inevitable, with the increase of writing, that the unwieldy hieroglyphics should, for convenience, be reduced to more and more abbreviated shapes, gradually departing so far from the original types as to

<sup>1</sup> Season.    <sup>2</sup> Horse.    <sup>3</sup> Blood.    <sup>4</sup> Divinity.    <sup>5</sup> Outside.    <sup>6</sup> Grasshopper.

appear altogether arbitrary. Thus Egyptian  passes into , thence into , regularized as . Very dim and vague is the resemblance of the modern Chinese to its parent picture:

 = 山,  = 木,  = 犬,

 = 魚,  = 鳴,  = 閤

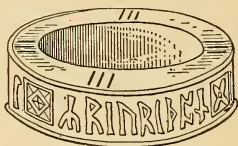
The development of a purely phonetic alphabet, without any apparent remnant of ideography, was reserved for the Phœnicians, who borrowed from the Egyptians, in its greatly simplified form, such portion of its symbols as they required for their own needs. From the Phœnician alphabet—in turn the source of almost every other, properly so called, existing on the earth—was derived the Greek, and from this the Latin, the direct progenitor of our own. Each nation would change more or less not only the form but the value of the symbols received. Some it would reject as unnecessary because it never uttered the sounds corresponding to them, while for other important sounds in use no symbol would be provided, and the strange signs would be adapted to new ends. By some physiological peculiarity, one people, it is well known, will employ chiefly one set of organs in speaking, and another a different set. A sound easy of utterance and delightful to the one will be unpleasant if not impossible and unknown to the other. Hence, the Greek has no character answering to *y*, *w*, *f*; nor the Latin any corresponding to *th*, *ph*, *kh* (Greek *θ*, *φ*, *χ*). Instead of ‘I vow by God that Jenkin is a wizard,’ the Welsh would say ‘I fow by Got that Shenkin iss a wisart.’ We pro-

duce, for purposes of comparison, the following tabular view of these transmigrations:

HEBREW NAMES.	HIERATIC EGYPTIAN.	ANCIENT PHŒNICIAN.	EARLIEST GREEK.	LATER GREEK.	LATIN.
Aleph	𐤀	𐤁𐤂	Α	A	ΔA
Beth	𐤃	𐤄𐤅	Β	B	ΒB
Gimel	𐤆	𐤇𐤈	Γ	Γ	ΓC
Daleth	𐤉	𐤊𐤋	Δ	Δ	ΔD
He	𐤌	𐤍𐤎	Ε	E	E
Vav	𐤏	𐤐𐤑	Ϝ	F	F
Zayin	𐤒	𐤓𐤔	Z	Z	Z
Cheth	𐤕	𐤖𐤗	Η	H	H
Teth	𐤘	𐤙𐤚	Θ	Θ	
Yodh	𐤛	𐤜𐤝	Ι	I	I
Kaph	𐤞	𐤟𐤠	Κ	K	K
Lamedh	𐤡	𐤢𐤣	Λ	Λ	ΛL
Mem	𐤤	𐤥𐤦	Μ	M	ΜM
Nun	𐤧	𐤨𐤩	Ν	N	ΝN
Samekh	𐤫	𐤬𐤭	Ξ	Ξ	
Ayin		𐤯	Ο	Ο	Ο
Pe	𐤱	𐤲𐤳	Π	Π	ΠP
Tsadhe	𐤴	𐤵𐤶	Ρ		P
Koph	𐤷	𐤸𐤹	Φ		ΦQ
Resh	𐤺	𐤻𐤼	Ρ	P	ΡR
Shin	𐤽	𐤾𐤿	Σ	Σ	ΣS
Tav	𐤿	𐥀𐥁	Τ	T	ΤT

As was explained in the preceding chapter, during the fifth and sixth centuries England was conquered and peopled by pagans, Anglo-Saxons, from the forests of northern Europe. The written symbols which they brought with them are generally called *runes*. The word *rūn* in Anglo-Saxon means a 'secret,' and the verb *rynān* means to 'whisper,' indicating that the knowledge of these ancient characters was confined to a small class, very likely the priests. To the uninitiated they possessed magical powers. Says the heroine of a Northern tale:

'Like a Virgin of the Shield I roved o'er the sea,  
My arm was victorious, my valor was free.  
By prowess, by *Runic enchantment* and song,  
I raised up the weak, and I beat down the strong.'



RUNIC RING FOUND IN NORWAY.

They are said to occur very plentifully on memorial stones, rings, and coins in Scandinavia, and occasionally in parts of Britain.

When the Anglo-Saxons received Christianity from the Roman missionaries (597), they adopted the Roman alphabetic writing, retaining of their own only those letters which were required to denote sounds that had no

counterparts in Latin. These were runic þ (thorn), pronounced as in 'thin'; runic ƿ (wên), and ǣ (edh), consisting of a stroke drawn across the simple ð (d), and expressing the sound of *th* in a similar word, as *ǣðer*, 'other,' *ðóð*, 'doth.' The number of letters, as well as their names, and the fanciful forms which some of the Roman assumed, will be apparent thus:

SAXON.	ROMAN.	NAMES.	SAXON.	ROMAN.	NAMES.
Æ a	A a	ah	O o	O o	o
B b	B b	bay	P p	P p	pay
Ŀ c	C c	cay	R ʀ	R r	er
D ð	D d	day	Ŝ ŝ	S s	es
E e	E e	ay	T ƿ	T t	tay
F ƿ	F f	ef	U u	U u	oo
Ļ ƿ	G g	gay	Ʒ Ʒ		wên
Ƣ h	H h	hah	X x	X x	ex
I ı	I I	ee	Y ý	Y y	ypsilon
L l	L l	el	Ʒ Ʒ		thorn
Ɔ m	M m	em	Ð ǣ		edh
N n	N n	en			

Later on, at the Norman Conquest and thereafter, the Norman *w*, and the Roman *k*, *q*, *v*, *z* (none of which had occurred but in stray instances, mostly in foreign words) and *j*, were added through Norman-French influence; while the runes (thorn and wên) and the crossed *ð* unhappily disappeared, being replaced by *u* and *th*. It is noticed that the Romans did not retain the Hebrew (nor yet the Greek) names for the characters of the alphabet. A Roman, moreover, if he had wished to speak of his A B C, would not have said, as we do, *a-bee-see*, but *ah-bay-kay*.

Thus we reach the conclusion that the symbols of our alphabet were originally hieroglyphics, and in that ultimate form were devised in Egypt, where, for convenience of writing, they were simplified; that in this shape they were borrowed by the Phœnicians, from them by the Greeks, thence by the Romans; and thus in their long course to us, dwindling ever from the primitive picture,<sup>1</sup> and varying in power, they passed gradually from being the written expression of ideas into the written expression of sounds; finally, that writing has been a gradual human discovery, whose secret was suggested by the instinct of imitation, being, not language itself, but merely a visible representation of it—an artificial addition which language receives as it grows up and becomes civilized.

It has been well said that when we are speaking we are in reality playing on a musical instrument more perfect than was ever invented by man. It is a wind-instrument whose chords are muscles, stretched like strings across the top of the windpipe, against which the air from the lungs beats, causing them to vibrate. This vibrating makes sound, or *voice*, as may be illustrated by striking a tight-drawn string, held one end in the teeth, and the other in the fingers. The tube of this musical piece, through which the waves of sound pass, is supplied by the different configurations of the mouth.

If the voice comes out through the mouth held well open, there is produced a class of words termed

<sup>1</sup> Observe English Q = Latin Q = older ϕ = Greek ϙ = older 𐤀 = Phœnician  
 𐤁 𐤂 𐤃 = Egyptian 𐤄. Or English S = old Latin S > ξ = Greek 𐤅 = older  
 > = Phœnician 𐤆 = Egyptian, 𐤇 = older 𐤈𐤉𐤊𐤋.

**vowels.**<sup>1</sup> Thus, if the lips are wide apart, and the tongue in its usual flat position, we hear *a*, which seems the most natural position of the mouth in singing. Being neither more nor less than the qualities, or colors, of our voice, vowels are really infinite in number. For practical purposes, however, certain typical ones have been fixed upon in all languages, represented in English by the signs *a*, *e*, *i*, *o*, *u*. Besides these, there are many varieties, to express which we have only the five types. Each of the latter has in consequence several values, as in the words 'hall,' 'hat,' 'hate,' 'met,' 'mete,' 'fin,' 'fine,' 'hop,' 'hope,' 'but,' 'full.'

The association of two vowels, each of which may be distinctly heard, forming together one syllable, is called a **diphthong**:<sup>2</sup> 'feud,' 'coil,' 'cloud.' The union of two sounds, only one of which is heard, or both of which represent a single elementary sound, is called a **digraph**:<sup>3</sup> 'pain'; 'haul'; 'beat,' 'head'; 'freight,' 'ceiling'; 'yeoman,' 'people'; 'coat'; 'guard'; 'guise'; 'lief'; 'moon'; 'need.' A similar union of three is a **trigraph**, as 'lieu' (=lu). A letter or combination which performs the office of another letter or combination, is conveniently styled a **substitute**: 'fume' (=feum=fe-oom), 'beau' (=bo), 'beauty' (=be-uty).

There is no reason why language should not have been formed entirely of vowels. There are words consisting of such sounds only: English 'eye,' 'aye'; Latin *eo*, I go; *ea*, she; *eoā*, eastern; the Hawaiian *hooiaioai*, to testify,

<sup>1</sup> Latin *vocalis*, *vox*, voice.

<sup>2</sup> Greek *δίς*, double, and *φθέγγομαι*, to utter.

<sup>3</sup> Greek *δίς*, double, *γράφω*, to write. Such unions are generally known as improper diphthongs; but to call that a diphthong whose sound is *monothongal* is an abuse of language, and creates confusion.



but for its initial *h*. Yet the unpleasant effect proves the want of something to supply the bones or framework of speech,—**consonants**, sounds modified by some interruption during their passage through the vocal tube; hence letters in the pronouncing of which the breath is interrupted, and which, therefore, cannot be perfectly sounded without the aid of a vowel.<sup>1</sup> If the voice is held back, or checked, by the palate, tongue, teeth, or lips, one kind of consonantal sounds is made,—**mutes** or **checks**, as *g, k, d, t, b, p*. If the breath is emitted, yet partially stopped by the same organs, another kind of consonantal sounds is made,—**spirants**,<sup>2</sup> as *f, h, s, z*.

Consonants may be classified according to the organ chiefly employed in forming them: **labial**, or lip-sounds, *p, b, f, v*; **dental**, teeth-sounds, *d, t, th*; **guttural**, throat-sounds, *k, g*; **nasal**, passing through the nose, *m, n, ng*; **palatal**, *j, y*.

In comparing *p* and *b*, *t* and *d*, for example, we find that *p* and *t* are pronounced with more effort than *b* and *d*; hence the former are said to be **hard** or **sharp**, while the latter are **soft** or **flat**.

Consonantal letters and combinations, as in the case of vowels, frequently occur as substitutes: *g* for *j*, ‘rage’; *c* for *z*, ‘sacrifice’; *f* for *v*, ‘of’; *ph* for *f* or *v*, ‘philosophy’ and ‘Stephen’; *s* or *ti* for *sh*, ‘sugar’ and ‘motion’; *ew* for *u*, ‘new’; *y* for *i*, ‘thyme’ and ‘happy.’

<sup>1</sup> Hence the derivation from the Latin *consonans*, *con*, with, and *sono*, to sound.

<sup>2</sup> Latin *spiro*, to breathe.



MUTES.				SPIRANTS.		
	FLAT.	SHARP.	NASAL.	FLAT.	SHARP.	TRILLED.
Gutturals	g	k	ng		h ch (loch)	
Palatals	j	ch			y (yea)	
Palatal Sibilants				zh (azure)	sh (sure)	r
Dental Sibilants				z (prize, rise)	s (mouse)	l
Dentals	d	t	n	th (bathe)	th (bath)	
Labials	b	p	m	v w (witch)	f hw (which)	

From this table *c*, *q*, and *x* are omitted: the first, because it can be represented by *k* or *s*; the second, because it is equivalent to *kw*; the third, because it is compound, *k* + *s*.

In a perfect alphabet every simple sound would be represented by a distinct symbol. The English alphabet is both redundant and defective; for—excluding the three superfluous letters, *c*, *q*, *x*—it contains only twenty-three letters wherewith to denote over forty sounds. The same combinations, too, have distinct sounds, as *ough* in ‘bough,’ ‘cough,’ ‘tough,’ ‘though,’ ‘through.’

Again, while theoretically no sound should be represented by more than one sign, we have seen that the English alphabet is inconsistent not only in the simple characters but in the supplementary digraphs, while many letters are silent: ‘toe,’ ‘soul’ (ō), ‘psalm,’ ‘calf,’ ‘gnat.’

In the following tables, the regular powers of the vowels are the long and the short, marked [-] and [˘]; the others are occasional. When one letter of a digraph or trigraph is marked, it is to be taken as representing the sound of the combination, and the unmarked letter or letters are to be regarded as silent.

## VOWELS.

SIGNS.	EXAMPLES.	SOUNDS.
ā e	lāte, prey, feint, gāuge, breāk.	ā
ă	răt, răndom, plăid.	ă
ä	ärm, pälm, äunt, heärth, guärd.	ä
ą ô	ąll, fôrm, hąul, bought.	ą
â ê	âir, beâr, êre, héir.	â
â	âsk, pâss, dânce.	â
ē ī	ēve, pēace, marīne, fiēnd.	ē
ě a	ěnd, lēopard, friěnd; also in bury, many, said.	ě
ī y	fīne, mīre, skȳ, eyē, quīte, aīsle.	ī
ı ŷ, o, u	ıll, abyŷs; also in English, been, women, busy.	ı
ō, ew, eau	ōld, lōaf, shōulder, ōwe; also in sew, beau.	ō
ő ą	nőt, whăt, cough, knōwledge.	ő
oo, o, ū, u	mōon, fōod, lūte, sūit, dō, prōve; also in rheum, rŭde.	oo
oo o, u	wōol, fōot, wōman, pŭt, shōuld	oo
ű ó	bűt, dōne, flōod, dōes, tōuch.	ű

## CONSONANTS.

SIGNS.	COMBINATIONS.	SOUNDS.
b	rob, barn.	b
ch, ti	much, richer, question.	tsh
d	dale, rider.	d —
f, gh, ph	farm, rough, phantom.	f ʃ
ġ, gh	ġive, ġhastly.	g ʒ
h	hall, home.	h ʰ
j, ġ, di	jar, ġem, soldier.	j ʝ
k, c, ch, q, qu	keep, can, chorus, queen, quad- rille.	k ʁ
l	left, melting.	l ʟ
m	make, clamor.	m ɱ
n	nail, entry.	n ɳ
ng	linger, wrong.	ng ŋ
p	pay, paper, aptly.	p ɸ
r	rip, trip, carol.	r ʀ
s, ç	same, açid.	s ʃ
sh, c, ce, ci, ch, s, si, sci, t, ti	shelf, emaciate, ocean, social, chaise, tension, mensura- tion, negotiation, nox- (= ks) ious.	sh ʃ
t, d, th	tone, hissed, thyme.	t ʈ
th	breath, author, athlete.	th ʈ
th	smooth, mother, thine.	th ʈ
v, f, ph	civil, of, Stephen.	v ʋ
w, u	worse, queen.	w ʋ
hw	when, while.	hw ʋ
y, i	young, alien.	y ʏ
z, c, s, x	maze, discern, his, Xenia.	z ʐ
zh, z, zi, s, si	azure, grazier, rasure, fusion.	zh ʐ

In old writers *i* was often used for the affirmative ‘ay,’ which is pronounced nearly like it. Thus Shakespeare:

‘Did your letters pierce the queen?

*I*, sir, she took ‘em and read ‘em in my presence.

*Y* was frequently put for *i*; and, conversely, *i* stood where now we employ *y*. Back in the fourteenth century, in an A B C poem,

‘Y for I in wryt is set.’

A conspicuous example is the word ‘rhyme,’ from the Saxon *rim*, number. Formerly, too, *i* and *j* were regarded as the same symbol. The distinction between them (introduced by the Dutch printers) is essentially modern. *U* is derived from the Greek *υ*. Its primary sound was that of *oo* in *cool*. This changed to that heard in ‘use,’ probably under the Norman kings, by the attempt to imitate the inimitable French. In form and value, *v* was originally a variety of *u*; the first being the better adapted for writing on stone, the latter on soft materials. Once they were used indiscriminately. *W* takes its shape and its name from the repetition of a *V*, this being the form of the Roman capital which we call *U*. Most of these observations are illustrated by the following specimens from the English Bible, the first being of the date of 1611, the other some two hundred years earlier:

My speach shall distill es the deaw, as the smal raine vpon the tender herbe, and as showers vpon the grasse. Because I wil publish the name of the Lord; ascribe yee greatnesse vnto our God.—*Deuteronomy*.

He seith these thingis, and affir these thingis he seith to him [=hem=them], Lazarus oure freend slepith, but y go to reise hym fro sleep. Therefor hise disciplis seiden: Lord, if he slepith, he shal be saaf. But Jhesus hadde seid of his deth; but thei gessiden that

he seide of slepyng of sleep. Thaune therefor Jhesus seide to them opyinli, Lazarus is dead; and y haue ioye for you, that ye bileue, for y was not there; but go we to hym.—*John*.

Our remarks have more than once suggested that no nation preserves the sounds of its language unaltered through many ages, and that phonetic change must result in making modern English words different from their originals: as, 'stone,' 'mine,' 'doom,' 'day,' 'child,' 'bridge,' 'short,' 'nāme,' 'cōve'; Anglo-Saxon, *stan*, *min*, *dom*, *daeg*, *cild*, *brycg*, *sceot*, *nāma*, *cōfa*. The above passages would suggest, of themselves, whatever the cause, that words, as we have elsewhere considered more fully, are in perpetual process of growth and decay, as truly as men or books, so that, in general, the written speech of one period shall be an unknown tongue to another.

Under their smallest combinations, the alphabetic elements produce *syllables*; syllables, properly combined, produce *words*; words, properly combined, produce *sentences*; and sentences, properly combined, produce *discourse*. And thus it is that to so few elements we owe that variety of articulations which has been sufficient to explain the sentiments of all the present and past generations of men.

**Note I.**—All known alphabets have failed, like our own, either by defect — from not representing all the simple sounds which are commonly distinguishable in speech, or by redundancy — in having more than one symbol for the same sound.

**Note II.**—Philology and history agree in representing *a* to be the great fundamental vowel, of which *i* and *u* are successive weakenings.

**Note III.**—*E* ( $=a+i$ ) and *o* ( $=a+u$ ) were, in the earliest stages of phonetic development, diphthongs, but came by frequent use to be regarded, like *a* itself, as simple sounds having an independent existence.

**Note IV.**—It is usually said that *w* (like *y*) is a consonant when it is initial, either of a word or a syllable. By this rule, it is now a vowel where once it was a consonant, as in ‘few,’ which was formerly *fea-wa*. All through the Saxon literature *y* appears only as a vowel, and it was after the Conquest that the consonantal function was added to the vocalic. *Y* then superseded a decaying initial *g*. Thus, ‘ye,’ ‘yes,’ ‘year,’ ‘yearn,’ from the older *ge, gese, gear, yeorn*.

**Note V.**—The long sound of the vowels is commonly indicated, in monosyllables, by a silent *e* at the end of the word, preceded by a single consonant; as ‘fate,’ ‘wrote,’ ‘type.’ They have regularly the long sound if final in an accented syllable; as ‘ba-sis,’ ‘le-gal,’ ‘tri-al.’

**Note VI.**—The short sound of these vowels is generally indicated, in monosyllables, by the absence of silent *e* at the end of the word; as ‘fat,’ ‘met,’ ‘pin,’ ‘not,’ ‘tub.’ They have regularly the short sound in an accented syllable ending with a consonant; as ‘aban-don,’ ‘attent-ive,’ ‘exhib-it.’

**Note VII.**—The irregularities of written English, especially its great number of silent letters, have created an active desire for uniformity of method, in which the spelling should correspond to the sound of words; as if ‘gnash’ should be written *nash*; ‘laugh,’ *laf*; ‘phlegm,’ *flem*; ‘sword,’ *sord*; ‘through,’ *thru*; ‘weigh,’ *wa*. Efforts in this direction are known as the ‘Phonetic Reform.’ Such a reformation assumes either that pronunciation would remain fixed, or that spelling, considered as a mirror of speech, could be adjusted from generation to generation. All experience is against the former, and the world would never consent to the latter. Severance between the spoken and the written language is involved in the nature of things, and is unavoidable except by such a continual change as would make the second as variable as the first. Its possibility aside, we see neither the necessity nor the desirability of the reform. The present fashion—for it is all fashion—is perfectly practicable, and is daily used with unconscious facility by the English millions. Historical spelling, too, is no insignificant aid to etymological research. History, poetry, science, certainly derive an advantage from the preservation, in the *form* of words, of the remnants of their elements and roots. Then, again, we have words which are vocally the same: ‘wright,’ ‘write,’ ‘right,’ ‘rite’; ‘weigh,’ ‘way’;

‘whole,’ ‘hole’; ‘pause,’ ‘paws.’ Is it desirable that the distinction which spelling preserves between words of exactly the same sound should be destroyed?

The phonetic craze is an old one. It began in England more than five hundred years ago. All its literature is in the dust bin; and still there are reformers who forget that speech is under the control of a natural and irresistible law, and that he who would reform successfully must himself be a creature of the revolution.

### EXERCISES.

1. Tell which letters are vowels, and which are consonants; classifying the latter into checks and spirants:

Reason, the power

To guess at right and wrong, the twinkling lamp  
Of wandering life, that winks and wakes by turns,  
Fooling the follower, betwixt shade and shining.—*Congreve.*

2. Point out the silent letters:

We wither from our youth, we gasp away,  
Sick; sick; unfound the boon, unslaked the thirst,  
Though to the last, in verge of our decay,  
Some phantom lures, such as we sought at first.—*Byron.*

3. Discriminate the sounds of the vowels, give the class and sub-class of the consonants:

A land that is thirstier than ruin;  
A sea that is hungrier than death;  
Heaped hills that a tree never grew in;  
Wide sands where the wave draws breath;  
All solace is here for the spirit  
That ever for ever may be  
For the soul of thy son to inherit,  
My mother, my sea.—*Swinburne.*

4. Analyze the words—that is, separate into their elementary sounds:

How shall I know thee in the sphere which keeps  
The disembodied spirits of the dead,



When all of thee that time could wither, sleeps  
And perishes among the dust we tread?

For I shall feel the sting of ceaseless pain  
If there I meet thy gentle presence not;  
Nor hear the voice I love, nor read again  
In thy serenest eyes the tender thought.— *Bryant*.

**5. Ascertain the meaning and correct pronunciation:**

Orthoepy, accent, facile, extempore, exquisite, finale, exhortation, envelop (*noun*), enervate, acclimate, address, isolate, advertisement, alias, ally, alternate (*noun and adjective*), alternate (*verb*), amenity, arabic, area, Asia, aspirant, bade, billet-doux, Bismarck, blessed (*adjective*), Cairo, calm, Christianity, concord, Concord, condolence, conquest, deficit, dissemble, emendation, epoch, furniture, future, ghoul, granary, Heine, improvise, kettle, legislature, legislator, literature, luxurious, maintenance, mediocre, meliorate, microscope, naive, nauseous, oasis, pecuniary, perfume (*noun*), portemonnaie, precedence, precedent (*noun*), pretence, protege, resource, robust, short-lived, sociable, traveller, inquiry, wan, encore.



## CHAPTER III.

### WORDS — PARTS OF SPEECH.

Language and thought are inseparable. Words without thought are dead sounds: thoughts without words are nothing. To think is to speak low; to speak is to think aloud.—MAX MÜLLER.

THOUGH we have spoken of language figuratively as an organism having laws of growth and an objective existence, we have seen that in reality it is a congeries of individual signs, called words, which have their value and currency only by the agreement of speakers and hearers. We have seen that its history is connected with the whole mental and physical life of man, illustrating as well the inward sentiment as the outward action of a nation. As the Vital Force aggregates dead matter into an organic structure—as the thoughts entertained, the feelings cherished, and the purposes enacted, mould the body internally and externally, making it a manifestation of the conscious activities,—so Thought is the vitalizing determining principle of language. Man speaks because he thinks and is social. He invents words because he would exhibit and preserve, as in crystal shrine, his fitting notions.

In the application of terms, therefore, we must apprehend the nature and properties of the objects for which they stand. In the definition of terms, we must be guided by a critical examination of the things to which they are applied. In the classification of terms, we must group them by their resemblances in the work of expression.

Were we to address to another only the separate words 'life,' 'God,' 'virtue,' the hearer would naturally wait for an explanation, as if he should inquire: 'Well, what about them?' So, should we say 'is short,' 'is love,' 'is immortal,' the meaning would be in like manner fragmentary. But if we say,

Life is short,  
God is love,  
Virtue is immortal,

we shall in each case be understood, for the sense is complete.

Because, in general, we do not think, and cannot talk, unless we use two or more words of certain kinds, and fit them together in certain ways, words—arranged class-wise, according to similarities of use—are called *parts* of speech.

The combination of words by which we judge something to be so and so, or assert that something is true of something,<sup>1</sup> is called a *sentence*. Hence a sentence consists of such words as are necessary or sufficient to express a thought. Thus:

Prayer is the key of the morning and the bolt of the night.—*Beecher*.

How ridiculous is official power when the personal power of self-trust is gone!—*Parker*.

Is he not wretched who enslaves the divine portion of himself, his soul, to the unclean appetites of his body?—*Plato*.

Let us now examine some such sentences as the following:

Hitch your wagon to a star.—*Emerson*.

Suspicion always haunts the guilty mind.—*Shakespeare*.

<sup>1</sup> Considering the *assertive sentence* as the regular and typical form, of which the imperative, the interrogative and the exclamatory are variations.

There is na workman

That can bothe worken wel and hastelie.—*Chaucer.*

A bad woman may have a sweet voice, but that sweetness of voice comes of the past morality of her race.—*Ruskin.*

If we inquire *what each word tells us*, we shall see that some words have like, and some have unlike uses. Thus, 'wagon,' 'star,' 'suspicion,' 'mind,' 'workman,' 'woman,' 'voice,' 'sweetness,' 'morality,' and 'race' tell us the *names* of things. But 'hitch,' 'haunts,' 'is,' 'can worken,' 'may have,' and 'comes' are of quite another character. They are words put with names to tell what things *do* or *are*. 'Guilty,' 'bad,' 'sweet,' and 'past' are words of yet another kind—they tell us of *what sort* of things we speak. Again, the words 'always,' 'wel,' and 'hastelie' are unlike the others—they tell us *how* things are done. 'To,' 'of,' and 'but' *join* parts. 'Your,' 'that,' and 'her' *stand for* names, and so forth.

A great many words in every language are used in the same way as 'star' and 'sweetness,'—to *name* things. A great many are used in the same way as 'haunts' and 'comes,'—to *assert* something. Consequently, just as from certain *likenesses* we put together certain flowers and call them roses, and from other likenesses put together other flowers and call them lilies,—so from similarities in use we group words into classes, giving to each class a name. Thus, finding that many words name things—things of which we can think and speak—we place them in one class and call them **Nouns**;<sup>1</sup> *Proper*,<sup>2</sup> when intended to distinguish one particular individual from the rest of the individuals of the same species;

<sup>1</sup>From the Latin *nomen*, a name.

<sup>2</sup>From the Latin *proprius*, peculiar.

*Common*, when applicable to all the individuals of a kind. While all the nouns of a language may be divided into proper or common, according to their use as particular or general terms, they may also, from another point of view, be divided into *Concrete*<sup>1</sup> and *Abstract*.<sup>2</sup> A *Concrete* noun is the name of a sensible object—one that may be seen, touched, tasted, smelled, or heard. The species are:

1. *Proper Nouns*, or names of individuals.
2. *Mass-nouns*, or names of masses; as 'air,' 'ice.'
3. *Collective Nouns*, or names of groups; as 'army,' 'flock.'

4. *Class-nouns*, or names of classes; as 'man,' 'flower.' An *Abstract* noun is the name of an attribute when regarded by the mind as an object of thought; as 'goodness,' 'wisdom,' 'nationality.' The species are:

1. *Quality-nouns*; as 'bitterness.'
2. *Action-nouns*; as 'creation,' 'growth.'
3. *Condition-nouns*; as 'health,' 'decay,' 'sleep.'
4. *Relative-nouns*; as 'superiority,' 'succession.'

Thus while the one denotes the objective reality, the other denotes some attribute of it. The one relates more especially to *substances*; the other, to *ideas*. Thus, also, logically speaking, there is a variety of nouns, though grammatically all are looked upon as names.

Again, finding that many words tell us what things do, or assert that they *are* or *exist*, we place them in another class and call them **Verbs**.<sup>3</sup> These may be subdivided, according to their *use*, into:

<sup>1</sup>From the Latin *concretus*, grown together, hence formed by the union of particles.

<sup>2</sup>From the Latin *abstractus*, separated, hence the attribute considered apart from the object to which it belongs.

<sup>3</sup>From the Latin *verbum*, word. The name was given to this class because it was thought that the assertive element was the preëminent word in the sentence.

✓ 1. *Transitive*,<sup>1</sup> which express an action that terminates directly on some object, and which do not make complete sense without the specification of that object; as, The Danes *burned* the monasteries.

✓ 2. *Intransitive*, which express (1) a state or condition; (2) an action not terminating on an object:

He *sleeps* (state or condition).

He *arose* (action confined to the subject).

This, however convenient for purposes of grammar, is not always a distinction in the nature of things; for the same verb, expressing the same action, can be either transitive or intransitive. Thus:

The child *sees* the horse.

The new-born child *sees*, but the kitten is blind.

The explanation of the difference is that in the first case a special and single act is expressed; in the second, the act of seeing is generalized, that is, spoken of generally. So Cowper says of painting:

Blest be the art that can *immortalize*.

Let it carefully be borne in mind, then, that the same verb may be transitive at one time and intransitive at another, according to its *use*,—according as it does or does not take or obviously require the specification of an object upon which the action is immediately expended.

We find, further, that some words, while they do not precisely name things, are yet a kind of substitutes for the ordinary names. These are put into a third class, and called **Pronouns**.<sup>2</sup> They are employed to prevent tiresome or awkward repetition, to distinguish the objects of

<sup>1</sup> From the Latin *trans*, over, and *ire*, to go, the idea being that the action passes over from the subject and affects some object.

<sup>2</sup> From the Latin *pronomēn*, for a name.

thought in their relation to the speaker, or to denote an unknown object of inquiry. Thus:

Every man hath within *himself* a witness and a judge of all the good or ill *that he* does.—*Seneca*.

Keep the divine portion of *thyself* pure. Look within. Within is the fountain of good; *that* is the life; *that* is the man.—*Aurelius*.

How sure *it* is that if *we* say a true word, instantly *we* feel *it* is God's, not *ours*, and pass *it* on.—*Elizabeth B. Browning*.

*Who* is the great man? *He who* is strongest in the exercise of patience; *he who* patiently endures injury.—*Buddha Sakya*.

Pronouns are:

1. *Personal*—‘I,’ ‘thou,’ ‘he,’ ‘she,’ and ‘it.’ So called because they refer to the *person* speaking, spoken to, or spoken of.

2. *Demonstrative*—‘this,’ ‘that,’ ‘same,’ ‘such.’ So called because they speak definitely of the thing named.

3. *Relative*—‘who,’ ‘which,’ ‘what,’ ‘that,’ and ‘as.’ So called because they usually relate, or carry us back, to some noun or pronoun going before, and already given, called the *antecedent*.

4. *Interrogative*—‘who?’ ‘which?’ ‘what?’ So called because they are used in asking questions.

5. *Indefinite*—‘some,’ ‘any,’ ‘many,’ ‘few,’ ‘all,’ ‘both,’ ‘none,’ ‘each,’ ‘either,’ ‘neither,’ ‘other,’ ‘another,’ ‘aught,’ ‘naught’; and the compounds of ‘some,’ ‘any,’ ‘every,’ and ‘no’ with ‘one,’ ‘thing,’ and ‘body’; as, ‘somebody,’ ‘anything,’ *etc.*, so called because, while they stand for names, they do not point out or particularize.

**Note I.**—The personal pronouns are compounded with ‘self,’ (1) to form *Reflexives*; as, ‘He hurt *himself*’; (2) to express *emphasis*; as, ‘He *himself* did it.’

**Note II.**—The relatives are compounded with ‘so,’ ‘ever,’ and



‘soever,’ giving a certain indefinite meaning, and having their antecedents often left unexpressed. ‘*Whoso is wise*’ means *any person* who is wise.

**Note III.**—*It* is often used indeterminately; as,

’*Tis these that early taint the female soul.*—*Pope.*

**Note IV.**—‘Which,’ as relative, applies only to things, a comparatively modern restriction; but, as interrogative, to either persons or things; as, ‘*Which of you convinceth me of sin?*’ It is not the neuter of ‘who,’ as is often said. It really preserves for us the adjective *lic* (like) and the pronoun *hwa* (who). Early English, *hwilic, hwile, whulc, whulch, wuch.*

**Note V.**—The Noun, the Pronoun, and the Verb are the three principal parts of speech. They alone can form sentences without the help of other words.

**Note VI.**—The student must not fall into the error of thinking that the foregoing words, or others, belong invariably to the same class. Many of them, as we shall presently see, are freely otherwise used, and then must be otherwise classified.

While the noun, the pronoun, and the verb are the essentials, they seldom make the whole of a sentence. We find that many words accompany them, and lean on them as on supports; as, ‘the,’ ‘golden,’ and ‘brightly,’ in, ‘The golden sun shines brightly.’ To extend the illustration, if we say simply *apple*, we mean apples in general, and the word represents *all* apples. If, however, we say *three, some, or many* apples, the word is restricted in respect of the number denoted—it includes fewer objects than before. If we say *the, this, or that* apple, the word is restricted not only to one object but to a *particular* one. If we say a *large* apple, the word is restricted in respect of the size, small apples being excluded. If we say a *large red* apple, the word is further restricted in respect of *color*, apples of any other color or size being excluded. Words that thus throw their force upon a

*noun*, or its equivalent, are called **Adjectives**.<sup>1</sup> The chief divisions are:

1. *Quantity adjectives* — ‘a,’ ‘some,’ ‘many,’ ‘ten,’ *etc.*
2. *Quality adjectives* — ‘bright,’ ‘wise,’ ‘good,’ *etc.*
3. *Demonstrative adjectives*, or those that particularize, — ‘the,’ ‘this,’ ‘former,’ ‘yonder,’ *etc.*

Here again we are reminded that a given word has not always the same use; for some of the above were previously mentioned as *pronouns*. Before we can refer a word to its class, we must ever ask ourselves *what duty it is doing*.

**Note I.**—Proper adjectives — those derived from proper names — are principally adjectives of quality, as the ‘Socratic Method.’

**Note II.**—‘The,’ ‘a,’ ‘an,’ are sometimes called *Articles*, — ‘the,’ Definite; and ‘a’ or ‘an,’ the Indefinite.

**Note III.**—‘The’ is a weakened form of the Anglo-Saxon *þæt*, as ‘an’ and ‘a’ are descended from the numeral ‘one.’ Formerly, ‘an’ was used before consonantal as well as before vowel sounds.

**Note IV.**—Greek has no indefinite article. Latin has neither the indefinite nor the definite. *Filius regis* may mean equally ‘the son of the king,’ ‘a son of a king,’ ‘a son of the king,’ or ‘the son of a king.’

In, ‘He *steps*,’ the verb may be variously applied; but if it be said, ‘He *steps proudly*,’ these possible applications are limited to one — that is, the meaning is restricted or modified. Similarly in, ‘The lark soars *aloft* (where?), and *always* (when?) sings *sweetly* (how?).’ Words thus used to mark the when, where, or how of verbs, are called **Adverbs**.<sup>2</sup> We observe, also, that most adverbs may modify adjectives and other adverbs; as, ‘*very* good’ (how good?), ‘good *to-day*’ (when?), ‘good *here*’ (where?)

<sup>1</sup> From the Latin *ad*, to, and *jacere*, to throw, = added to.

<sup>2</sup> From the Latin *ad*, to, and *verbum*, word = added to a verb.



Hence, an adverb is a word used to mark the *when*, *where*, *how*, or *why* of verbs, adjectives, or other adverbs. The chief varieties are:

1. *Local*..(where?)..'below,' 'here,' 'yonder,' 'thither,' *etc.*
2. *Temporal*..(when?)..'never,' 'next,' 'twice,' 'already,' *etc.*
3. *Causal*..(why?)..'therefore,' 'whence,' 'why,' 'wherefore,' *etc.*
4. *Modal*..(how?)..'badly,' 'wisely,' 'well,' *etc.*; 'surely,' 'indeed,' 'yes,' 'not,' 'certainly,' *etc.* The former, in general, throw their force upon *words*, the latter, more especially upon *statements*, showing how the thought is conceived.
5. *Intensive*..(how much?)..'little,' 'very,' 'quite,' 'exceedingly,' *etc.*

The same adverb, it should be understood, may require different classification in different connections. Thus:

He *never* yet no vilanie ne sayde.—*Chaucer*.

The Lord is king, be the people *never* so impatient.—*David*.

There are other words which express neither things (like nouns), nor activities (like verbs), nor qualities or limitations (like adjectives and adverbs), but only their *relations*. Such are called **Prepositions**.<sup>1</sup> Hence a Preposition is a word used to connect a noun (or pronoun):

1. With another noun (or pronoun); as, 'the day *before* yesterday.'
2. With an adjective; as, 'fond *of* books.'

<sup>1</sup> Latin *præ*, before, and *ponere*, to place, indicating the usual position.

3. With a verb; as, 'Speak *to* me.'

4. With an adverb; as 'Never *till* to-day.'

Note I.—Prepositions connect *words*.

Note II.—The noun (or pronoun) following the preposition is called the *object*. A preposition and its object are called an *adjunct*, or *prepositional phrase*.

Note III.—Adjuncts, as we shall have further occasion to remark, are modifiers, being equivalent to adjectives or to adverbs, according to the part of speech on which they throw their force. Thus, 'before yesterday,' since it restricts the noun 'day,' is an adjective; 'of books,' since it restricts the adjective 'fond,' is an adverb; 'to me,' since it restricts the verb 'speak'—that is, limits its possible meanings—is an adverb; 'till to-day' is an adverb restricting the adverb 'never.'

There are still other words which receive their grammatical character neither from their form nor from their position, but from their connecting office. Such are the **Conjunctions**,<sup>1</sup> whose principal and proper use is to join together different thoughts, though some of the most common (especially 'and') are also used to unite ideas. A conjunction, therefore, is a word used primarily to connect sentences together; or, secondarily, words employed in the same way in the sentence. If the student is doubtful whether a given word is a preposition or conjunction, let him consider whether it connects or *can* connect two statements. However, it should not be forgotten that the same word may be one and the other in different uses. Thus, He came *before* me (preposition); he came *before* I returned (conjunction). Also, The battle was against him, *before* and behind (adverb).

There is yet another class of words which, while they can neither connect sentences nor enter into the construc-

<sup>1</sup> Latin *con*, with, and *jungere*, to join, = joined together.

tion, are nevertheless means of communication. These are called **Interjections**.<sup>1</sup> Hence an interjection is a word *thrown in* to express some sudden thought or emotion of the mind; as, 'ah!' 'alas!' 'pooh!' 'hist!' 'hurrah!' *etc.*

Corresponding, then, to these eight general uses of words are the eight *parts of speech*. They fall into two general divisions:

1. Principal — *noun, pronoun and verb*.

2. Accessory { Modifiers — *adjective and adverb*.  
Connectives — *preposition and conjunction*.  
Exclamations — *interjection*.

To these we may add, not coördinately, but derivatively, certain verb-forms called **Verbals**, which, in addition to the use of the verb, have that of some other part of speech. These are of two kinds:

1. Participle<sup>2</sup> — verbal adjectives sharing the properties of adjective and verb.

(1) *Imperfect or Active* — the form in **-ing**, which denotes present action or state; as, 'singing,' 'giving.'

(2) *Perfect or Passive* — the forms in **-ed** and **-en**, which usually denote completed action, and mark a thing as *acted on*; as, 'wished,' 'given.'

2. Infinitive<sup>3</sup> — verbal noun, merely naming the action or state which the verb asserts.

<sup>1</sup> Latin *inter*, between, and *jacere*, to throw, = thrown between.

<sup>2</sup> Latin *pars*, part, and *capere*, to take.

<sup>3</sup> Latin *infinitus*, not limited — not limited to a subject, but naming the action in an indefinite way.

(1) *Root Infinitive* — the simplest form of the verb; as, 'read,' 'write.' Its usual sign is the preposition 'to'; as 'to read,' 'to write.'

(2) *Participial Infinitive* — the form in **-ing**; as 'reading,' 'writing.'

**Note I.**—The imperfect or active participle is often termed the present.

**Note II.**—The participial infinitive is identical in form with the active participle, but differs from it in having the construction of a noun; as, 'By *singing*, birds delight us.'

**Note III.**—Until the sixteenth century, the active participle and the participial infinitive had distinct endings.

A.D. 1100	-ende . . . . .-ung
1250	-inde . . . . .-yng
1350	-inde (-inge) . . . . .-yng (-ing)
1500	-ing (e) usually . . . . .-yng (-ing)
1600	-ing . . . . .-ing

**Note IV.**—In Old English the root-infinitive was formed by a suffix; as, *lufi-an*, to love. The sign 'to' belonged exclusively to the *gerund*, or infinitive of purpose; as, (*to*) *lufi-anne*. Thus Wycliffe writes: 'And he suffride hem nat for to speke.' **-An** was first changed to **-en**, then to **-e**, which was finally dropped. **-Anne** passed through the several stages of **-ene**, **-en**, and **-e**. When the terminations were lost, the sign 'to' remained.

It remains to speak of a class of words joined to others to assist in expressing the relations no longer marked by inflectional endings. We have just seen that our Saxon forefathers never put 'to' before the infinitive proper. Instead of '*to* drink,' for example, they would say 'drinc-*an*.' As the suffixes fell into disuse, they were replaced by the preposition; and, instead of saying, 'I like walk-*en*,' people began to say 'I like *to* walk.' Some verbs, however, were so often companions to the infinitive,

that it was not found necessary to insert 'to.' Hence we have such forms as—

I bade him	}	come =	I ordered him	}	to come.
I let him			I permitted him		
I made him			I compelled him		
I can	}	come =	I am able	}	to come.
I dare			I venture		
I may			I am allowed		
I must			I am forced		
I shall			I am sure		
I should			I ought		
I will			I am resolved		

Most of these verbs have thus lost their original independence, and have sunk into mere indications of tense or mood. Words which are thus *allies* are called **Auxiliaries**. They are subdivided into:

### 1. Verb-auxiliaries—

- (1) Emphatic—'do' and its inflections.
- (2) Passive—'be' and its inflections.
- (3) Tense—'have,' 'had,' 'shall,' 'will.' [ 'should.'
- (4) Mood—'may,' 'can,' 'must,' 'might,' 'could,' 'would,'
- (5) Infinitive—'to.'

### 2. Comparison-auxiliaries, used in the inflection of adjectives and adverbs,—'less,' 'least,' 'more,' 'most.'

**Note I.**—The word inflected by the aid of the auxiliary is called *principal*. Their combination is regarded as one—a composite word. Thus, 'might have been given' is regarded as one word—a verb.

**Note II.**—Verbs always auxiliary—'may,' 'can,' 'shall,' 'must'; verbs sometimes principal—'do,' 'be,' 'have,' 'will.'

**Note III.**—'Less,' 'least,' 'more,' 'most,' have always a twofold use—auxiliary and principal.

**Note IV.**—Verb-auxiliaries combine with

1. Participles—imperfect, I *am writing*.
2. Root-infinitives, I *can (to) write*.
3. Infinitives and participles, I *shall have written*.

## EXERCISES.

Give, with the reason therefor, the class and sub-class of the italicized parts. In the case of verbs, state whether they are simple or composite; if the latter, characterize the components. Refer, also, verbals and auxiliaries to their appropriate division and sub-division.

1. I *think*, therefore I *am*.—*Descartes*.

2. *Can* storied urn or animated bust

Back to *its* mansion call the fleeting breath?—*Gray*.

3. Young ladies, *put* not *your* trust in money, *but* put your money *in* trust.—*O. W. Holmes*.

4. *From* liberty each nobler science *sprung*,

A Bacon brightened, and a Spenser sung.—*Savage*.

5. A foot *more* light, a step *more* true,

Ne'er *from* the heath-flower dashed the dew.—*Scott*.

6. *Some* put their bliss in action, *some* in ease:

*Those* call it pleasure; and contentment, *these*.—*Pope*.

7. Close *beside* her, faintly *moaning*, fair and young, a soldier *lay*,

*Torn* with shot and *pierced* with lances, *bleeding* slow his life away.—*Whittier*.

8. *Overhead* the dismal hiss

Of fiery darts *in* flaming volleys flew.—*Milton*.

9. *Man*, proud *man*,

*Drest* in a little brief authority,

*Plays* such fantastic tricks *before* high Heav'n

*As* makes the angels weep.—*Shakespeare*.

10.  Perdition catch my soul

But I *do* love thee.—*Ibid*.

11. *In* youth alone unhappy mortals live,

*But*, ah! the mighty bliss *is* fugitive.—*Dryden*.

12. A Nonne, a Prioress,

*That* of hire *smiling* was full simple and coy. . . .

And Frenche *she* spake ful fayre and fetishly

*After* the schole of Stratford atte Bowe,

*For* French of Paris was to her unknowe.—*Chaucer*.

## CHAPTER IV.

### WORDS — INFLECTIONS.

It is a remarkable fact that the modern languages known in literature are, perhaps without exception, poorer in grammatical inflections than the ancient tongues from which they are respectively derived; and that, consequently, the syntactical relations of important words are made to depend much more on auxiliaries, determinative particles and position.— G. P. MARSH.

WE have seen that *Inflection* is a change of form to correspond to a change of meaning. Thus, 'The tree falls' becomes 'The trees fall,' when the word 'tree' is required to denote more than one object; and this requires a corresponding change in the verb from 'falls' to 'fall.' 'The tree *falls*' becomes 'The tree *fell*,' to indicate that the act of falling is not now going on, but took place in some time gone by. '*He* struck *me*' becomes '*I* struck *him*,' to indicate that the one who inflicted the stroke in the first case, endures the stroke in the second. Similar changes are: 'speak,' 'speakest,' 'had spoken'; 'John,' 'John's'; 'wise,' 'wiser,' 'wisest.'

Inflections of the Noun and Pronoun are:

1. **Number-forms**, which distinguish the object of thought in respect of number — *Singular*, one; *Plural*, more than one.

2. **Gender-forms**, which distinguish the objects of thought in respect of sex,— *Masculine*, male; *Feminine*, female; *Neuter*, neither; *Common*, either, as 'parent,' 'child.'



3. **Case<sup>1</sup>-forms**, which show the relation of a noun or pronoun to some other word in the sentence,—*Nominative*, usually denoting the office of the noun as subject; *Possessive*, denoting the office of the noun as possessive modifier; *Objective*, denoting the office of the noun as object of a verb or of a preposition.

4. **Person-forms**, which distinguish objects of thought in their relation to the speaker,—*First*, the person speaking; *Second*, the person or thing spoken to; *Third*, the person or thing spoken of.

**Note I.**—Anglo-Saxon, like all German dialects, had its strong nouns, which formed their plural by a change of the radical vowel; as, *mus*=‘mouse,’ *mys*,=‘mice’; *man*, *men*; *wimman*, *wimmen*; *gos*=‘goose,’ *ges*=‘geese.’ It had also its weak nouns, which required the aid of an additional syllable; as, *lord-es*, *hart-es* (and *hart-is*), *bean-es*, *lypp-es*, *byllydyng-es*, whence our modern ‘lords,’ ‘hearts,’ ‘beans,’ ‘lips,’ ‘buildings.’ After sibilants we still prefer the *es*; as in ‘churches,’ ‘foxes,’ ‘glasses,’ which are less harsh and hard to pronounce than ‘churchs,’ ‘foxs,’ ‘glasss.’ A few words of Saxon origin change also their final *f* into *v*. Thus Mandeville’s *knynyfes*, *lyfyfes*, and *wyfyfes*, become ‘knives,’ ‘lives,’ and ‘wives.’ By the side of the almost universal *s* is the early *en*, which survives in ‘ox-en,’ ‘brethr-en,’ and is still popular in the South of England. Thus Chaucer and Spenser both have *eyen* for ‘eyes,’ and in Sackville’s *Mirror for Magistrates* we read,—

The wrathful winter, proching on apace

With blustering blasts has all ybarde the *treen*.

**Note II.**—Sex is a natural distinction; gender, a grammatical one. In English, the two coincide, as they philosophically should. But in Greek, τὸ Θείον (neuter) is used by Æschylus for the Divine Being. In Latin, *gladius*, a sword, is masculine, *sagitta*, an arrow is feminine; while in German the neuter *weib* means ‘woman.’

<sup>1</sup> Latin *casus*, falling, a term borrowed from the Greeks, who regarded the subjective form as erect, and the others as more or less *falling* away from it. Hence the terms ‘oblique,’ ‘decline,’ etc.



So far as we distinguish gender by *form*, we express it in a few cases by terminations, mostly of Norman descent; as, 'heir,' 'heiress,' 'god,' 'goddess,' 'actor,' 'actress,' 'duke,' 'duchess.' In other cases, by composition; as, 'bride,' 'bridegroom,' 'male,' 'female.' Elsewhere by distinct words — distinct in appearance or in fact; as, 'brother,' 'sister,' 'boy,' 'girl,' 'earl,' 'countess,' 'nephew,' 'niece.' We here see how nearly free is our language of all control in point of gender by the mere form of words. But, while, rejecting the mechanical attributes of gender, it has not abandoned the right to ascribe sex to inanimate objects — the universal disposition of society in its primitive state, and of individuals in their infancy. The philosopher says of thunder, that *it* arises when the air is surcharged with electricity; but the poet says:

The thunder  
Winged with red lightning and impetuous rage,  
Perhaps has spent *his* shafts.—*Milton*.

Logic says of love, that '*it* is one of the affections'; imagination says:

Love in my bosom like a bee  
Doth suck *his* sweet,  
Now with *his* wings *he* plays with me,  
Now with *his* feet.—*Lodge*.

Some words significant of living objects, involve so little of the idea of intelligence or personality, with the sex so often unknown to the speaker, that they are frequently employed in a neuter sense; as, 'infant,' 'child,' with names of insects and irrational creatures. Thus Wordsworth:

A little child, dear brother Jim,  
That lightly draws *its* breath,  
And feels its life in every limb,  
What should *it* know of death?

**Note III.**—Old English had quite an artistic fabric of cases for its nouns,—

Nominative=primarily subject of sentence,

Genitive=modern possessive, in general, or preposition 'of' and its object.

Dative=modern objective with *to* or *for*,

Accusative=modern objective with transitive verb,

Ablative=modern objective with *by* or *with*.

While the *uses* of words are the same, there has come down to us no case-form except the termination *s* (a remnant of the old *ys, is, es*), by means of which, with the help of the apostrophe to denote the elided vowel, we now form our possessives, or genitives. Thus:

Hwæt is þes *Mannes* Sunn? <sup>1</sup>

And *Cristess* moder Marye was att tat *bridalles* saete.<sup>2</sup>—*Orm*.

And when he in his chambre was alone,

He down upon his *beddis* fete him sette.—*Chaucer*.

But I say if any such armys be borne, thoos armys be of no more auctorite than thoos armys be the wich be taken by a *mannys* awne auctorite.—*Dame Berners*.

While the pronoun, from its use as substitute, assumes the person, number, and gender of the noun for which it stands, its case is determined by its relation in the sentence—same, however, as the noun would have. Some pronouns still have special case-forms, which are descended from the ancient declensions:

### *Singular.*

(I)	(Thou)	(He)	(She)	(It)
<i>Nom. Ic</i>	<i>thu</i>	<i>he</i>	<i>heo</i>	<i>hit</i>
<i>Gen. min</i>	<i>thin</i>	<i>his</i>	<i>hire</i>	<i>his</i>
<i>Dat. me</i>	<i>the</i>	<i>him</i>	<i>hire</i>	<i>him</i>
<i>Acc. mec, me.</i>	<i>thec, the</i>	<i>hine</i>	<i>hi</i>	<i>hit</i>

### *Plural.*

<i>Nom. we</i>	<i>ge</i>	<i>hi</i>
<i>Gen. user, ûre</i>	<i>eower</i>	<i>hira (heora)</i>
<i>Dat. us</i>	<i>eow</i>	<i>hem (heom)</i>
<i>Acc. ûsic, ûs</i>	<i>eowic, eow</i>	<i>hi</i>

Whence we see that the so-called 'possessive pronouns'—'mine,' 'thine,' 'her,' 'our,' *etc.*,—are nothing more than derivative forma-

<sup>1</sup> Who is this Son of Man?      <sup>2</sup> Feast.

tions of the personals, real genitives of the latter. We see, also, the Dative origin of 'him' and 'her.' Note again that formerly there was no singular 'you' (eow). As early as 1503, 'you' and 'ye' were employed regularly for the singular:

Farewell my daughter lady Margarete,  
God wotte full oft it grieved hath my mynde,  
That *ye* should go where we shuld seldom mete,  
Now I am gone, and have left *you* behynde.—*Sir Thomas More.*

In 1640 a writer of etiquette says: '*You* should be used to persons of lesser rank, *Thou* and *Thee* to friends and superiors.' In the time of Shakespeare, *ye* began also to usurp the place of the Accusative. Thus:

The more shame for *ye*; holy men, I thought *ye*.—*Henry VIII.*  
And Milton:

I call *ye* and declare *ye* now returned  
Successful beyond hope, to lead *ye* forth.

Again, it can hardly escape observation that *he*, *heo*, *hit*, was really a demonstrative, like the Latin *is*, *ea*, *id*, = 'that man,' 'that woman,' 'that thing.' It appears, moreover, that the original genitive of *it* was *his*. Hence Mandeville: 'Of that cytee bereth the coutree *his* name.' The modern 'its' seems to have been introduced about the year 1600, and may have grown out of the somewhat anomalous use of 'it' simply for 'of it.' Thus: 'The loue and deuocion towards God also hath *it* infancie and hath *it* commyng forward in growth of age.'

NOTE IV.—Strictly person-*forms* belong only to personal pronouns. Nouns are to be considered of the third person, unless in *apposition*<sup>1</sup> with a pronoun of the first or second; as, 'I, *John*, am going'; 'Thou, *John*, must go.'

Of the Anglo-Saxon inflections of the Verb, but few are left. The various circumstances of affirmation — now almost wholly expressed by auxiliaries — are:

<sup>1</sup> Latin *ad*, to, and *ponere*, to place = added to a noun or pronoun to explain it.

1. **Person**—the form of the verb suitable to the person of its subject; as, ‘I *run*,’ ‘He *run-s*,’ ‘Thou *runn-est*, or ‘I *a-m*,’ ‘Thou *ar-t*,’ ‘He *i-s*.’

2. **Number**—adaptation of the verb to the changed character of the subject according as that is singular or plural; as, ‘He *is*,’ ‘They *are*,’ ‘I *was*,’ ‘We *were*.’ Thus, if we except ‘to-be,’ the only inflectional *endings* are *-st* (*-est*), or *-t*, of the second person singular; and *-s* or *-th* of the third. The latter only in formal discourse; as, ‘He *calleth*.’ Now compare:

Latin	$\left\{ \begin{array}{l} amo \\ amas \\ amat \\ amamus \\ amatis \\ amant \end{array} \right\}$	Saxon	$\left\{ \begin{array}{l} lufige \\ lufast \\ lufath \\ lufiath \\ lufiath \\ lufiath \end{array} \right\}$	English	$\left\{ \begin{array}{l} love \\ lovest \\ loves \\ love \\ love \\ love \end{array} \right\}$
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3. **Voice**—the form of the verb which indicates, in general, whether the subject is itself *acting*, or is *acted on*; the first the *Active Voice*, the second the *Passive*. ‘Cæsar *defeated* Pompey’ (active). ‘Pompey *was defeated* by Cæsar’ (passive).

#### 4. Style:

*Ordinary*—that most used in speaking and writing.

*Solemn*—the forms in *-st* and *-th*, obsolete except in poetry and sacred allusions.

*Emphatic*—made by joining ‘do’ with the root-infinitive; as ‘I *did* study.’

*Progressive*—indicating the continuance of the act or state; ‘I *am writing*,’ ‘I *was running*.’ It combines present participle of the verb with the variations of the auxiliary ‘be.’

*Interrogative*—used in asking questions, and commonly formed by placing the subject after the auxiliary; as, ‘Did he go?’

**5. Tense** — the form of the verb which indicates the time<sup>1</sup> of the act or state, and the degree of completeness. The act or state may be spoken of as present, past, or future. Hence arise the

*Present Tense* . . . . I write

*Past Tense* . . . . . I wrote

*Future Tense* . . . . I shall (or will) write

The act or state may be spoken of in respect to the degree of its completeness, or *perfection*. Hence arise the

*Present Perfect* . . . . I have written

*Past Perfect* . . . . . I had written

*Future Perfect* . . . . I shall have written

The present and past, strictly, are the only tenses constituted by inflection; as, 'I come,' 'I came'; or 'I advise,' 'I advised.'

**6. Mood** — the form of the verb which indicates the manner<sup>2</sup> of the assertion. Thus:

(1) John *runs*, *ran*, *will run*.

(2) John *may run*, *might run*, *must run*.

(3) If John *run*, *should* he run, *would* that he *might run*!

(4) John, *run*!

In (1) the running is said to be actually taking place in the present, or to have really taken place in time gone by, or surely to take place in time to come. In (2) and (3) the running is asserted as possible or necessary, contingent or desired. In (4) the running is commanded. Corresponding to these several ways of making an assertion, there arise the

<sup>1</sup> Latin for 'time' is *tempus*, whence the French *temps*, and from the latter our 'tense.'

<sup>2</sup> Latin *modus*.

*Indicative*<sup>1</sup> *Mood*, which asserts a *fact*.

*Potential*<sup>2</sup> *Mood*, which asserts the *necessity* or *contingency* of the fact.

*Imperative*<sup>3</sup> *Mood*, which asserts the *will* of the speaker.

**Note I.**—To bring together all the forms of the verb is to *conjugate* it. There are said to be in English two conjugations,—the Strong and the Weak. The first is exemplified in ‘I shake, I shook, I am shaken’; the second in ‘I love, I loved, I am loved.’ To the one division belong verbs which form the past tense by changing the vowel, as ‘speak,’ ‘spoke’; to the second, those which form it by adding the sound of *-ed*, *-d*, or *-t*, as ‘plant-ed,’ ‘move-d,’ ‘wep-t.’ The principle of this nomenclature is, that the power of varying a word by internal change implies a certain innate vitality not possessed by roots capable of variation only by the addition of external vocal elements. The former mode of conjugation is considered the more ancient. The verbs belonging to it are all of Saxon origin. Derivatives, and words adopted from other tongues, belong to the latter—the New. This is now regarded as the *regular*, while the older—once the prevalent—is stigmatized as irregular. The tendency of English is to reject the Old or Strong in favor of the New, as in ‘help’ (*halp*, *holp*), ‘climb’ (*clomb*, *clomben*), ‘leap’ (*lap*, *luppen*).

**Note II.**—The **Principal Parts** of a verb are the present indicative (root), past indicative (known also as preterite) and the perfect participle; as ‘write,’ ‘wrote,’ ‘written’; ‘serve,’ ‘serve-d,’ ‘serve-d.’ These are called ‘principal,’ because the whole inflection of any verb is based upon them.

**Note III.**—In synthetic languages, voice is shown by a distinctive termination; as Latin *amat*, he loves, and *amatur*, he is loved. But even Latin and Old English sometimes used auxiliaries, as we do now. Latin *amatus eram*= *Ic waes gefyrn gelufod*=I had been loved.

<sup>1</sup> Latin *indicare*, to point out definitely.

<sup>2</sup> Latin *potesse*, to be able.

<sup>3</sup> Latin *imperare*, to command.

**Note IV.**—The progressive form of the past tense is known also as the imperfect. The indicative has six tenses. The potential has four: present and present perfect; whose signs are *may*, *can*, and *must*, or the root-infinitive,—‘It *may rain*,’ ‘It *may have rained*,’ ‘If it *rain*,’ past and past perfect, whose signs are *might*, *could*, *would*, and *should*, or the *forms* of the preterite—

‘If ’twere done, when ’tis done, then ’twere<sup>1</sup> well

It *were*<sup>2</sup> done quickly.’

The imperative has but one tense—the *command* is necessarily present, the *performance* is necessarily future.

**Note V.**—The central idea of the indicative is *actuality*; of the potential, *possibility*, *necessity*, *conditionality*; of the imperative, *volition*. The so-called **subjunctive**, as a separate mood, is so nearly lost in our language that we have excluded it from the classification. It is a source of infinite confusion to maintain it, since (1) there is no peculiar form for it; and (2) there is no peculiar meaning for it, it being indicative or potential in meaning according as it has the indicative or potential form. The subjunctive present may be regarded as a shortened future tense. ‘If I go’ means in fact, ‘If I shall go.’ The past tense except in the verb *to be* is like the indicative: ‘If I went,’ ‘If he went.’ And there is no sufficient reason why ‘If I were,’ ‘If he were,’ may not be classed as potential.

Inflections of the Adjective and Adverb mark comparison, of which there are three degrees:

*Positive*—expressing the simple quality, as ‘sweet.’

*Comparative*—expressing a greater or less degree of the quality, as ‘sweeter.’

*Superlative*—expressing the greatest or least degree of the quality, as ‘sweetest.’

The only inflectional endings are *-er* and *-est*. When the word is long or is a compound, euphony requires the comparison to take place by means of the auxiliary adverbs ‘more’ and ‘most.’ Thus ‘soon,’ ‘soon-er,’ ‘soon-est’; ‘eloquent,’ ‘more eloquent,’ ‘most eloquent.’

<sup>1</sup> Would be.

<sup>2</sup> Should be.



Note I.—Other formations are quite irregular: not ‘good,’ ‘good-er,’ but ‘bet-ter,’ ‘be-st,’ from an old word, ‘bet.’ So ‘bad,’ ‘worse,’ ‘worst,’ from the Anglo-Saxon ‘wor,’ ‘wor-se,’ ‘wor-est.’

Note II.—Anciently, our adjectives were declined for gender, number, and case. Thus *tung-an god-um*, for a good tongue, *tung-ena god-ra*, of good tongues. So in Latin, *pulcher puer*, a beautiful boy, *pulchra puella*, a beautiful girl, *pulchri pueri*, of a beautiful boy, *pulchræ puellæ* of a beautiful girl.

The Verbals, possessing in themselves no assertive power, have no person, no number, no mood. The participial forms in *-en* and *-ed* are combined with the various parts of the auxiliary ‘be’ to make the passive voice. Besides the present and perfect participles, a *compound* participle is formed by prefixing to the perfect of a given verb the present of the auxiliaries ‘be’ and ‘have.’ ‘*Having* written’ (active), ‘*having been* written’ (passive), ‘*being* written’ (passive and present). The root-infinitive has two forms to indicate the incompleteness or completeness of the act or state named,—present, ‘He wishes *to go*.’ perfect, ‘He is said *to have gone*.’ Both are changed to the passive regularly,—by combining the perfect participle with the variations of ‘be’; as ‘to be seen,’ ‘to have been seen.’

Note I.—In Old English, the participle, like the adjective, was declined; in modern, like the adjective, it is not declined.

Note II.—As we have seen, the infinitive anciently had cases like a noun. Nom. and acc. *lufian*=to love=*amare*; dat. to *lufianne*= (for) to love=*ad amandum*.

Finally the Auxiliaries, being for the most part complete verbs and inflected accordingly, would seem to require no special notice. It may be of interest, however, to trace briefly the several which are used almost exclusively to express certain fixed tenses or moods. ‘Will,’ as

heretofore remarked, has not become quite obsolete as an independent. Thus Shakespeare:

She *willed* me to leave my base vocation.

Its past, or preterite, once *wilede*, became early *wolede*, and this led to 'would,' with the silent *l*. 'Shall,' from *sceal*, *sculon*, present, and *sceolde*, *sceoldon*, preterite, appears to have meant originally *to owe*. Hence Chaucer:

For by the faithe I *shall* to God.

Whence we learn the meaning and the derivation of 'should.' In Wycliffe we read: 'I *wolde* ye *schuld-en* sustaine a litil thing of my unwise dome.' 'May'—anciently either *may* or *mow*,—is from the Saxon *magan*. Wycliffe writes: 'The great dai of his wrath the cometh, and who shall *mow* (be able to) stand?' The regular past was *mought*, the ancestor of our 'might.' Similar is the history of 'can': present, *can*; past *cuthe*. The following are instances of its force as *know*:

I lerne song, I *can* but smal grammere.—*Chaucer*.

His fellow taught him homeward prively

Fro day to day, till he *conde* it by rote.—*Ibid*.

Such is the descent of 'could.' Another Anglo-Saxon verb, *motan*, expressed the idea of necessity. Its past, difficult of pronunciation, was softened into *most*, the precursor of 'must,' which now serves for past and present alike. The following are examples in point:

Men *mosten* given silver to pore freres.—*Chaucer*.

For as the fisse, if it be dry,

*Mote*, in defaute of water, die.—*Gower*.

It may not be improper in this connection to mention an apparently anomalous case from the early *agan*=Latin *debere*. Present *áh*; preterite *áhte*. From these forms

arise the modern 'owe' and 'ought,' which have been separated by the twofold sense of their original,—*I am under a moral obligation*, and *I am a debtor*. The separation has given to the former the modern preterite 'owed,' and has made the latter both preterite and present. Illustrations:

All England *âhte* for to knowe.—*Old Political Song*.

The knight, the which that castle *ought*.—*Spenser*.

*I owe* to be baptized of thee, and thou comest to me.—*Wycliffe*.

### EXERCISES.

1. Compose predicates (indicative mood) to the plurals of the following subjects: star, son, monarch, ox, hero, wife, mouse, goose, duty, enemy, he, it, I.

2. Change your verbs into the potential mood.

3. Change the following infinitives into imperatives: to write, singing, to study, to be active, striking, to be acquitted, to begin, to be true, speak, lament.

4. Write subjects for the preceding, changing the verbs into the past indicative and interrogative form.

5. Change the following into present, perfect, and compound participles: instruct, learn, say, bring, bite, dance, fight, praise, amuse, move.

6. Change your compounds into the passive voice.

7. Write subjects for the verbs in (5) changing the verbs into the future tense and progressive form.

8. Change your verbs of (7) into the past perfect indicative passive.

9. Compose three sentences expressing condition in the present potential; three expressing necessity in the present perfect potential.

10. Compose a sentence containing a proper noun, a class, and a mass noun.

11. Compose a sentence that shall contain a demonstrative pronoun, an interrogative pronoun, and a relative pronoun, using the same word as interrogative and relative.

12. Compose three sentences, in each of which an adverb shall modify an adjective; and three, in each of which an adverb shall modify another adverb.

13. Compose a sentence that shall have in it all the parts of speech.

14. Compose a sentence that shall exhibit the different degrees of comparison.

15. Compose six sentences with verbs which require an object, and six with verbs which do not require an object.

16. Change the verbs of the first six into the passive voice.

17. Form all the possible verbals from the following in both voices, and incorporate in sentences each of the verbals thus formed: sow, run, dive, pierce, be, have, purl, array, do, read, produce.

## CHAPTER V.

### WORDS—FORMATION.

He who calls departed ages back again into being, enjoys a bliss like that of creating. The philosopher does this.—NIEBUHR.

ALL inflections illustrate fundamentally the process of word-making by combination. Thus our familiar ‘am’ is the hereditary representative of an original *as-mi*, a verb and a pronoun, meaning ‘be-I.’ So ‘is’ stands for *as-ti*, ‘be-that’, a form more apparent in the German *ist*, the Latin *est*, and the Greek *ἐστί*. In like manner, the *d* of ‘loved’ descends from the past or preterite *did*; and ‘I loved’ means etymologically *I love-did*=*I did love*=*I did or performed a loving*. *Mi*, *ti*, and *did*, once independent elements, have sunk into mere grammatical signs, with the exception of the latter, which still maintains its standing as a separate word.

Again, the final member of ‘careful’ is perfectly recognizable as the adjective ‘full,’ yet with the consciousness of its origin nearly lost, approaching the character of *ous* in ‘perilous.’ The *ly* of ‘lovely’ is nothing more than a metamorphosis of our common ‘like,’ anciently *lic*, as in *leóftic*=‘love-like’. In nearly all the constituents of our speech we can thus discover two elements, one of which conveys the central idea, while the other indicates some modification of that idea.

These cases, in which extensibility of application and frequency of use have changed words of distinct mean-

ing into non-significant appendages, are broadly distinguished from others like 'fear-inspiring,' 'break-neck,' and 'house-top,' which are directly translatable back into the elements which form them. But all combinations run essentially the same course. There are couples which we hardly know whether to write separately or with the hyphen, as 'well-known,' 'mother-tongue.' There are others so grown together that we seldom or never think of their dual nature, as 'himself,' 'herself.' Sometimes the connection is so close, that the original parts are quite obscured. Such is 'fortnight'='fourteen-nights.' Such is 'breakfast,' given to the morning meal because it *broke* the longest *fast* of the twenty-four hours. 'Fearless' was once *fear-loose* (free from fear), and Pope says, 'Be ware [*beware*] of man.'

We have seen elsewhere that while the vicissitudes of language often bring the same word to the office of designating things widely different, the variation of significant content is not infrequently aided by a variation of phonetic form. Examples are: 'gentle,' 'genteel,' and 'gentile'; 'owned,' 'owed,' and 'ought'; 'minute,' and 'minute'; 'corps' and 'corpse'; 'can,' from 'ken,' 'to know,' *etc.*

In general, there are four ways of making new words from given ones: (1) by formative *suffixes*, as 'gold-en,' 'hand-some'; (2) by joining together distinct words, as 'steam-ship,' 'white-wash'; (3) by internal change, as 'man,' and 'men,' 'think' and 'thank'; (4) by prefixes, as 'benumb,' 'a-stir.' The first method usually modifies the part of speech; the last usually modifies the sense: 'hunt,' 'hunt-er'; 'destroy,' 'destroy-er'; 'destruct-ive,' 'destructive-ly'; 'in-destructive,' 'in-destructible'; 'en-

throne,' 'de-throne.' The fusion of parts frequently compels a change for the sake of euphony, as 'col-lect' for *con-lect*, 'dif-fer' for *dis-fer*, 'di-vulge' for *dis-vulge*, 'an-archy' for *a-archy*. The essential part of a derivative, its nucleus, may be called its **base**, or, loosely speaking, its **root**. As there may be an accumulation of subordinate parts, so there are primary and secondary bases, as in 'truth-ful,' 'truthful-ly,' 'un-truthful-ly.'

While the accompanying lists of formative elements will assist very greatly in discriminating natives from aliens, they will not afford an infallible key to the etymology of the words into which they enter. Though the strict rule for the construction of the compounds is, that all the parts of speech must be from the same language, English writers often permit themselves to make heterogeneous combinations. Words formed thus from different languages are mongrels, or, which is the Greek for 'mongrel,' **hybrids**: 'shepherd-ess' = English + Romance; 'social-ism' or 'moral-ize' = Latin + Greek. In 'bo-tan-ic-al,' the base and the primary suffix are Greek, and the secondary suffix is Latin; while 'botan-ic-al-ly' adds a Saxon element.

The important **prefixes** are:

#### SAXON.

a <sup>1</sup>	=	{	on : a-back, a-bed, a-foot, a-fishing.
		{	from : a-kin, a-new, a-rise, a-wake.
		{	back : an-swer, a-bide, a-gain.
		{	over : a-right, e-i-ther (Anglo-Saxon <i>á-ther</i> ).
at	=	Old English <i>æt</i> : at-one, at-onement.	

<sup>1</sup> Old English **on**, then **an**; supposed to have in 'a-go' the combination *y-gone*, old form of the participial prefix *ge*, and seen in the obsolete *y-clept*, *y-clad*.



- af-ter = O. E. *after*: after-growth, after-ward.  
 all = O. E. *eal*: al-mighty, al-one, l-one, al-so.  
 be = O. E. *be*, *bi*= *by*: be-dew, be-take, be-friend,  
     be-fore, by-word.  
 for = O. E. *for*, Lat. *per*, through: for-bid, for-get,  
     for-give.  
 fore = O. E. *fore*, Lat. *præ*, before: fore-cast, fore-  
     father.  
 forth = O. E. *forth*: forth-coming, for-ward (O. E. *forth-*  
     *weard*).  
 fro = O. E. *fram*: fro-ward.  
 in = O. E. *in*: in-come, in-sight, in-born, in-to.  
 mis = O. E. *mis*, wrong, ill: mis-deed, mis-take, mis-  
     trust.  
 \*n = O. E. *ne*, *na*, *nat*, *not*: n-one, n-either.  
 of = O. E. *of*, from, off: of-fal, off-shoot.  
 on = O. E. *on*, upon: on-set, on-ward.  
 out = O. E. *ūt*: out-come, out-let, ut-ter.  
 over = O. E. *ofer*: over-flow, over-coat.  
 to = O. E. *to* { asunder, adverb from *two* (Lat. *dis*):  
                     O. E. *to-breccan* = to break to pieces;  
                     ‘go to’ (in *Hamlet*) = go away.  
                     ordinary preposition: to-day, to-ward,  
                     here-to-fore.  
 un = { O. E. *on*, back: un-bind, un-do, un-  
                     lock.  
                     O. E. *un*, not: un-true, un-truth, un-  
                     wise.  
 under = O. E. *under*: under-go, under-sell, under-wood.  
 up = O. E. *up*: up-land, up-right, up-on.  
 with = O. E. *with*, from *wi-ther*, against, back: with-  
     draw, with-stand.

## LATIN.

Let the student, by help of a suitable dictionary, trace the present meaning of these words back to the meaning of prefix and root.

**a, ab,** } = from: a-vert, ab-rupt, abs-tract,  
*abs* before *c* and *t*. } abs-cond.

**ad,** }  
*ac* before *c* }  
*af* " *f* }  
*ag* " *g* } = to, at: ad-join, ac-cretion, af-  
*al* " *l* } firm, ag-gregate, al-lude, am-  
*am* " *m* } munition, an-nul, ap-plaud, ar-  
*an* " *n* } rogate, as-sist, at-tract.  
*ap* " *p* }  
*ar* " *r* }  
*as* " *s* }  
*at* " *t* }

**ante** = before: ante-room, ante-diluvian, anti-cipate.<sup>1</sup>

**bene** = well: bene-fit, bene-volent.

**bis** } = twice: bis-cuit,<sup>2</sup> bi-lateral, bi-gamy.  
**bi** }

**circum** = around: circum-vent, circum-scribe, circu-it.

**con** }  
*col* before *l* } = with, together: con-nect, con-  
*com* " *b* and *p* } temporaneous, col-lect, com-  
*cor* " *r* } bine, com-press, cor-rupt, co-  
*co* " vowel or *h* } eval, co-heir.

**contra** }  
*contro* } = against: contra-dict, con-tro-  
*counter*, French *contre* } vert, counter-feit.

<sup>1</sup>Exceptional form.

<sup>2</sup>Modern French: Latin *bis-coctum*.

**de** = down, from, away: de-duce, de-press, de-throne.

**dis**  
*di*  
*dif* before *f* } = apart, two, not: dis-join, dis-please, di-  
 verge, dif-fuse.

**ex**  
*e* before *d, n, l, m*  
*ef* " *f* } = out of, out: ex-press, e-ducate,  
 e-lect, e-manate, ef-face.

**extra** = beyond: extra-vagant, extra-ordinary.

**in**  
*il* before *l*  
*im* " *p, m*  
*ir* " *r*  
*em* and *en*  
 (French modifications) } = in, into, on, not: in-vade, il-  
 lumine, im-press, im-merse,  
 ir-radiate, em-brace, en-gage,  
 in-nocent, ir-regular, im-  
 piety.

**inter** = O. Fr. *enter*, Fr. *entre*, between: inter-vention,  
 inter-line.

**intro** = within: intro-duce.

**male** = Fr. *mal*, ill: male-diction, mal-ady.

**non** = not: non-sense, non-entity.

**ob**  
*oc* before *c*  
*of* " *f*  
*op* " *p* } = in front of: ob-stacle, oc-currence, of-fend.  
 against: op-pose, of-fice.

**per** = Fr. *par*, through: per-ceive, per-form, par-don.

**post** = after: post-pone, post-script.

**pre** = Fr. *pré*, Lat. *præ*, before: pre-cept, pre-face,  
 pre-ach.

**pro** = Fr. *por, pour*, forth, forward: pro-pose, pur-pose,  
 por-trait.

**re**  
**red** } = back, again: re-duce, re-deem, re-prove, re-n-der.

**retro** = backwards: retro-grade, retro-spect.

**se** }  
**sed** } = apart, away: se-cede, sed-ition, se-ver.

**semi** = half: semi-colon, semi-circle.

<b>sub</b>	}	=under, from under: suc-cor, suc-ceed, suf-fer, sug-gest, sup-pose, sur-render, suspect, sum-mons.
<i>suc</i> before <i>c</i>		
<i>suf</i> " <i>f</i>		
<i>sug</i> " <i>g</i>		
<i>sum</i> " <i>m</i>		
<i>sup</i> " <i>p</i>		
<i>sur</i> " <i>r</i>		
<i>sus</i> " <i>s</i>		

**super**=Fr. *sur*, above: super-fluous, sur-face.

**trans**=O. Fr. *tres*, Fr. *tre*, across: trans-form, trans-late, tres-pass, treason, traverse.

#### GREEK.

**a**  
*an* before vowels } =without: a-pathy, an-archy.

**amphi**=on both sides: amphi-bious.

**ana** =up to, again, back: ana-lysis, an-ec-dote, ana-logy.

**anti** } =opposite to, against: anti-dote, anti-thesis, ant-  
*ant* } arctic.

**cata** }  
*cath* } =down, about: cat-aract, cata-strophe, cath-olic,  
*cat* } cat-egory.

**dia** =through: dia-meter, dia-gonal.

**di** =two: di-phthong, di-syllable.

**dys** =ill: dys-peptic.

**ec**  
*ex* before vowels } =forth, out: ec-centric, ex-orcism.

**en**  
*em* before *m*, *b*, or *p*, } =in, on: en-thusiasm, em-phasis,  
*el* " *l* } el-liptical.

- eu** = well: eu-logy, eu-phony.  
**hyper** = over, beyond: hyper-bole, hyper-critical.  
**ortho** = right: ortho-doxy, ortho-epy.  
**peri** = round: peri-meter, peri-odical.  
**philo**  
*phil* before vowel } = loving: philo-sophy, phil-anthropy.  
**syn**  
*syl* before *l* }  
*sym* " *b, m, p* } = with: syn-tax, syl-lable, sym-bol,  
*sy* " *s, z.* } sym-metry, sym-pathy, sy-stem.

Some of the important **suffixes** are:

## SAXON.

- d** = passive signification: dee-d (from do), see-d (from sow), bol-d, col-d, love-d.  
**dom** = *doom*, condition: wis-dom, free-dom, Christen-dom.  
**en** = { participial or causative: burd-en (from bear), heav-en (heave), hast-en.  
 diminutive: kitt-en (from cat), gard(yard)-en, chick-en.  
 made of: flax-en, gold-en, wood-en.  
 feminine: vix-en (from fox).  
**er** }  
*ar* } = { agent: speak-er, mill-er, begg-ar, sail-or, bragg-ar-t, and (under Norman Fr. influence)  
*or* } law-y-er, cloth-i-er.  
 instrument: fing-er, timb-er, wat-er (from wet), wint-er (from wind).  
**fast** = O. E. *fæst*, firm: sted-fast.  
**ful** = O. E. *ful*, full of: hate-ful, need-ful.  
**head** = O. E. *hād*, *hed*, *hod*, state: God-head, live-li-hood.

- ing = { verbal ending: learn-ing.  
diminutive: farth-ing.
- ish = O. E. *isc*, having the quality of: boy-ish, fool-ish, book-ish.
- l, le, el, al = instrument or diminutive: steep-le, sett-le (seat), britt-le, buri-al, id-le.
- less = O. E. *leās*, loose, negation: art-less, god-less.
- let = diminutive: stream-let.
- ling = diminutive: dar-ling (from dear), gos-ling.
- ly = O. E. *lic*, like: mean-ly, home-ly, soft-ly, like-ly (=like-like).
- m: bloo-m (from blow), sea-m (sew), strea-m (strew), stea-m (stew).
- ness = abstractive: wilder-ness, wit-ness, good-ness.
- ship = O. E. *scipe*, form, shape: land-scape, lord-ship.
- some = participation in: dark-some, quarrel-some.
- ther, ter = { agent: bro-ther, sis-ter.  
instrument: fea-ther (from *fat*, to fly), wea-ther (from *wa*, to blow).
- ward = O. E. *weard*, becoming, leading to: down-ward, home-ward.
- y = O. E. *ig*: bod-y, hon-ey, an-y, blood-y, silk-y, (O. E. *saelig*). It has become *ow* in holl-ow, sall-ow.

## LATIN.

- age = Lat. *aticum*, through { condition: bond-age.  
Norman Fr. { result: break-age.  
location: hermit-age.
- al, el = Lat. *alis*: cardin-al, coron-al, fu-el, jew-el, annu-al, equ-al, loy-al (=leg-al), roy-al (=reg-al =Lat. *reg-alis*).
- an, ain, en, on = Lat. *anus*: pelic-an, vill-ain, cert-ain, hum-an (=Lat. *hum-anus*).

- ant, ent<sup>1</sup> =Lat. *antem, entem*: gi-ant, stud-ent, ramp-ant, pati-ent.
- ance, ence =Lat. *antia, entia*: abund-ance, sci-ence.
- ancy, ency =Lat. *antia, entia*: brilli-ancy, excell-ency.
- and, end =Lat. *andus, endus*: vi-and, leg-end.
- ar, er, or =Lat. *arius, aris*: mort-ar, man-or, carpent-er, famil-iar, regul-ar.
- ary =Lat. *arius*: semin-ary, advers-ary, necess-ary.
- ate =Lat. *atus*: leg-ate, delic-ate, agit-ate.
- atic =Lat. *aticus*: fan-atic, lun-atic.
- ble, able =Lat. *bilis, plex*: sta-ble, mov-able, dou-ble  
(=Lat. *du-plex*.)
- ee =Fr. *ée*, Lat. *atus*: legat-ee, trust-ee.
- eer, ier =Fr. *er, ier*, Lat. *arius*: engin-eer, brigad-ier.
- el, =Lat. *ela, ellus*: cand-le, bow-el, mors-el.
- en, in =Lat. *enus, éna*: ali-en, verm-in, ven-om.
- er =Lat. *eria*: gart-er, matt-er.
- ess =Lat. *itia*: distr-ess, rich-es.
- fy =Lat. *ficare*, Fr. *fier*: edi-fy, magni-fy, signi-fy.
- ic =Lat. *icus, ica*; Greek *ιχος*: mus-ic, cler-k =  
cler-ic, log-ic, phys-ic.
- ice =Lat. *icius, icem*: nov-ice, pum-ice, jud-ge.
- icle =Lat. *iculus*: art-icle, part-icle.
- id =Lat. *idus*: ac-id, rig-id.
- ine, in =Lat. *inus, inem*: div-ine, fam-ine, orig-in, virg-in.
- ish =Lat. *esc-o*, Fr. *iss*: establ-ish, fin-ish.
- ism =Lat. *ismus*, Gr. *ισμος*: de-ism, fatal-ism.
- ist =Lat. *ista*, Gr. *ιστης*: bapt-ist, dent-ist.
- ive =Lat. *ivus*: act-ive, plaint-iff, pens-ive.
- ize =Lat. *izare*, Gr. *ιζειν*: civil-ize, fertil-ize.

<sup>1</sup> Participial suffixes: Lat *pati-ens* (Nom.), *pati-entis* (Gen.), *pati-enti* (Dat.), *pati-entem* (Acc.).



l, *le*=Lat. *ulus*, *e-lis*, *i-lis*: peop-le, tab-le, frag-ile, frai-l, gent-le, cru-el.

lent =Lat. *lentus*: corpu-lent, opu-lent.

m, *me*=Lat. *men*: char-m, real-m, nou-n, volu-me, acu-men.

ment=Lat. *mentum*: gar-ment, argu-ment.

on, *eon*, *ion*=Lat. *onem*, *ionem*: apr-on, glutt-on, compan-ion, pig-eon.

ose } =Lat. *osus*: verb-ose, mor-ose, copi-ous, curi-ous.  
ous }

ry= { N. Fr. *erei*: fai-ry, poet-ry.  
      { Lat. *aria*: caval-ry, pant-ry.

son =Lat. *sionem*: beni-son, ran-som, rea-son, veni-son, fashi-on.<sup>1</sup>

t, *te* =Lat. *tus*: discree-t, hones-t, mu-te, chas-te.

ter =Lat. *ter*: mis-ter, mas-ter (=Lat. *magis-ter*), mus-ter.

tery =Lat. *terium*: mas-tery (= *magis-terium*).

tor =Lat. *torem*: audi-tor, au-thor.

tude=Lat. *tudinem*: multi-tude.

ure =Lat. *ura*: advent-ure, stat-ure, past-ure.

y = { Lat. *ia*: famil-y, victor-y (Lat. *victor-ia*).  
      { Lat. *ium*: stud-y, obsequ-y.  
      { Lat. *ous*: spong-y.

A careful inspection of the foregoing lists will shed much light upon the derivation of the *parts of speech*. Of **nouns**, some are primitive, as 'eye,' 'hand,' 'hope.' In the comparison of languages, they may sometimes be traced to forms still more fundamental; but as far as concerns English, they are roots. Derived nouns are formed from other nouns, from adjectives, and from verbs, by prefixes, by internal change, chiefly by suffixes: 'bishop-ric,'

<sup>1</sup> Compare parallel forms from the Latin direct: fac-tion, ora-tion, bene-dic-tion. male-dic-tion.

‘kind-ness,’ ‘song’ (sing), ‘press-man,’ ‘drunk-ard,’ ‘choice’ (choose), ‘life’ (live).

In a similar manner, derived **verbs** are extensively formed from verbs; as ‘be-seech’ (seek), ‘burn-ish,’ ‘rise,’ ‘raise,’ ‘sit,’ ‘set’; from nouns, ‘be-guile,’ ‘em-power,’ ‘length-en,’ ‘gild’ (gold), ‘prize’ (price), ‘hitch’ (hook); from adjectives, ‘be-dim,’ ‘en-dear,’ ‘sweet-en.’

Derived **adjectives** are formed from nouns, ‘rag-ged,’ ‘wood-en’; from verbs, ‘win-some,’ ‘teach-able’; from adjectives, ‘un-wise,’ ‘unfair,’ ‘year-ly,’ ‘ful-some.’

Derived **adverbs** come principally from adjectives, by the addition of *ly*: ‘careless-ly,’ ‘sweet-ly,’ ‘bitter-ly.’ They are also formed from other parts of speech: ‘perhaps,’ ‘a-part,’ ‘a-drift,’ ‘al(l)-ways’; ‘al(l)-so.’ Our adverbs, like our adjectives, owe their descent, almost without exception to other classes of words. ‘Once’ and ‘twice’ are but old genitives of ‘one’ and ‘two.’ When we say ‘It must *needs* be,’ we employ the genitive of ‘need,’ originally ‘need-es.’ A dative plural survives in ‘whilome,’ another in ‘seldom.’ ‘He-re,’ ‘the-re,’ ‘hi-ther,’ ‘thi-ther,’ ‘whi-ther,’ are from demonstrative and relative pronouns. Sometimes indeed, the adverb consists of several words run together, as ‘now-a-days,’ ‘never-the-less.’ Again there are a few which cannot be traced back, as ‘up,’ ‘on,’ ‘off’; but we see with how much reason they may be supposed, in general, to be historically petrified cases.

The chief **prepositions** are primitives; as ‘of,’ ‘from,’ ‘to,’ ‘for,’ ‘by,’ ‘with,’ ‘over,’ ‘under.’ A few are derived from other prepositions, from nouns, adjectives, or verbs: ‘a-long,’ ‘a-round,’ ‘be-yond,’ ‘a-board,’ ‘be-tween’ (by-

twain=by two), 'with-in'; 'ex-cept,' 'concerning,' 'notwithstanding,' which in form are participles.

**Conjunctions** are either simple underived words of the language, as 'and,' 'if,' or are appropriations from other parts of speech: 'since,' 'except,' 'that,' 'before.' 'Therefore' is a demonstrative pronoun with a prepositional suffix. 'But'= *be* (by) + *ut* (out). 'Because' is 'by cause,' and 'thau' is from 'then,' itself an ancient accusative.

A word, more specifically, in regard to those looser or less disguised combinations known especially as *compounds*. As commonly understood, they are made up of simple terms of independent significance: 'day-star,' 'sun-beam,' 'rose-tinted.' In general the first component qualifies the second. Note the difference between 'fingerring' and 'ring-finger.' Usually the compound throws the accent on the first part. Thus 'Néwport' is easily distinguished from 'néw pórt.' A 'mád hóuse' would be a family all deranged; but a 'mád-house' is a house for receiving the insane.

We have already seen, however, that compounds tend to lose the identity of their parts, thus sliding into derivatives; and that the latter really differ from the former only in their dimmed meaning. 'Browning'= *brown-ing*=dark or tawny offspring; 'Egbert'= *eye-bright*; 'Benedict'= *bene-dict*=well said; 'nostril'= *nose-thrill*=nose-orifice; 'thralldom'= *thrill-dom*= *drill-judgment*=drilling the ear of a slave in token of servitude; 'sheriff'= *shire-reeve*; 'middle'= *mid-deal*; 'Massinger'= *mass-singer*; 'bridal'= *bride-ale*, a reminiscence of the nuptial feast. Very aptly does Emerson say: 'Is it not true that language is fossil poetry, made up of images which now

in their secondary use have long ceased to remind us of their poetic origin?’

**Note I.**—*Derivation* (a flowing down or from) includes, therefore, in its broadest sense, all processes by which new words are formed from given roots. Ordinarily, however, grammatical inflections are not embraced in the term.

**Note II.**—Where primitive and derivative belong to the same language, there is usually a change of *form*, of *class*, and of *import*.

**Note III.**—*Composition*, as currently defined, is the union of two words which are separately significant. But logically, a derivative differs from a compound only in having a closer *unity*. In the one case, a constituent has degenerated into a non-significant appendage, more or less corrupted and altered; in the other, it has thus far preserved, with measurable distinctness, its original character.

### EXERCISES.

1. Make derivatives of the following prefixes and roots, give the modifying force of the prefix, and name the resulting part of speech: a, ab, ad, anti, be, bene, circum, con, de, e, ex, en, for, fore, in, mis, ob, out, over, pre, re, sub, syn, trans, un, under, up, with; ground, side, vert (turn), rupt (broken), tain (hold), tom (cut), join, judge, mount, cuse (charge), fix, sure, tribute (give), arctic, pathy (feeling), lie, cloud, cause, fit (deed), volent (wishing), jacent (lying), spect (looking), stance (standing), fuse (pour), vene (come), moralize, tect (cover), appear, ease, tract, please, press, gress, mit (send), pectorant (breast), pand (spread), fulgence (shining), rage, gulf, grave (scrape), tomb, bitter, brace (arm), get, sake (seek), tell, see, taste, discreet, noble, modest, patient, liberal, regular, flame, fleet (bend), print, radiate (to throw rays), spell, use, cur, fer, pose, trude (thrust), law, cast, sune (take), ceed (go), pel (drive), enter, sonant (sounding), view, bound, strain (draw), soil, cor (run), gest (bring), phony (sound), able, bar, current, happy, hand, mine, hold, right, start, root, stand, skirt, live, dispose.

2. Join the following suffixes and roots, classify them, state what notion the suffix adds, and state to what part of speech both primi-

tive and derivative may or do belong: ade, age, al, dom, ic, ion, ism, ess, ier, ine, ive, ix, ly, ment, er, ness, ship, ure, y, ate, ble, en, ful, ish, ous, some, fy, ize; hero, heir, create, abuse, operate, perceive (*percept*), adhere, chariot, visit, school, hunt, edit, widow, foreign, stock, mite, post, bond, parson, duke, king, poet, possess, precise, expand, despot, critic, heathen, case, punish, arm, bold, happy, moist, seize, modest, grocer, private (*-acy*), lunatic, nation, origin, part, music, affection, consider, change, honor, value, divide (*divis-*), accede, silk, wool, hope, play, lyre, adamant, boy, fop, fame, malice, pity, duty, contempt, tire, toil, mud, cloud, wealth, fabric, facility, vacant, grain (*gram-*), red, bright, ripe, glory, class, sign, right (*recti-*), special (*speci-*), modern, legal, familiar, botany, god, good, scarce, fearless, playful.

3. Join into compounds: wind, head, mill, strong, school, state, alms, house, door, key, God, man, like, snow, white, keeper, time, slave, born, wine, bibber, stone, blind, woman, servant, catch, word, in, chief, commander, land, high, love, self, star, day.

4. Classify the following compounds, then classify their members: red-breast, sing-song, dare-devil, handbook, rose-bud, drawing-room, spitfire, turncoat, instep, forethought, by-word, up-rising, welcome, make-believe, in-gathering, hear-say, sea-green, pitch-dark, child-like, spirit-stirring, lion-hearted, far-fetched, over-done, fruit-bearing, rough-hew, brow-beat, length-ways, whereas, thereabout, somehow, nowhere, without, upon, into, back-bite.

5. Resolve the following into their elements (*bases, prefixes and suffixes*), and classify, where possible, indicating also the part of speech in derivative and primitive: flattery, ending, coinage, aloud, monthly, blacken, linger, hinder, terrify, colonize, amid, along, perchance, enfold, untie, distrust, lengthen, active, lively, carelessly, oily, untrue, blackish, avoidable, lawless, beautiful, woollen, Romish, wretched, director, idler, trickster, replace, reconstruct, perfectible, annex, forefather, irresolute, misinform, suppress, repress, impress, impressible, irrepressible, facilitate, intrusive, thicken, youthful.

6. Form derivatives from the following as bases, and classify both: body, glory, weary, grace, incite, control, swim, awe, giddy, like, just, day, marvel, reverence, face, flame, vary, merry, annoy

holy, come, bind, new, vow, obstruct, expire, swim, cat, thief, half, gird, fall, venture, Newfoundland.

7. Derive single parts of speech from the following and classify: sick with love, struck with fear, deal in pictures, with a mouth of gold, like a god, inspiring dread, hunt after fortune, abide by the laws, gaze at stars, tell the truth, tossed by the tempest, sees all things, bright like the sun, a bearer of tales, about there.

## CHAPTER VI.

### WORDS.—TRANSMUTATION.

A language has a life, just as really as a man or as a tree; as a man, it must grow to its full stature; . . . as a tree, it will defy any feeble bands which should attempt to control its expansion, so long as the principle of growth is in it.—TRENCH.

THE multiplication of ideas creates a perpetual necessity for enlarging the vocabulary. We have already considered the several ways in which—exclusive of the importation of foreign terms—this enlargement is effected. We have seen how words may interchangeably assume different relations, how a given root in its turn may run through all the grammatical categories; as from the primary noun ‘hand,’ we have the secondary noun ‘handle’; the verb ‘hand,’ or ‘handle’; the adjective ‘handless,’ or ‘handy’; the adverb ‘handily.’ No more convenient improvement could be devised for speech. In all these cases, however, the modification of meaning is accompanied by a change of form, internal or external. But there are many instances, and anciently there were many more, where a radical is employed in a new class without formal change. Thus the substantive ‘man,’ without the alteration of a letter, becomes a verb: as, ‘to *man* a ship’; so from ‘arm,’ ‘to *arm* a fortress’; and all are familiar with the active verbal use of ‘saddle,’ ‘bridle,’ ‘bit,’ ‘house,’ ‘water.’ Many words, again, are nouns or verbs, according to the place of the accent:



NOUN.	VERB.
ábtract,	abstráct.
áccent,	accént,
áffix,	affíx,
aúgment,	augmént,
cómpact,	compáct,
cóncrete,	concréte,
cónverse,	convése,
désert,	desért,
dígest,	digést,
éssay,	essáy,
ímport,	impórt,
ínsult,	insúlt,
perífume,	perfúme,
présent,	présént,
próduce,	prodúce,
rebél,	rebél,
súrvey,	survéy.

The different *stress* is merely the conventional mark that distinguishes the different *use*. The first is logically related to the second as consequent to antecedent.

With extraordinary license, the English takes up words of any kind and class, and enriches its resources of expression by transforming them, at will, into nouns. Thus Shakespeare says, with his masterly indifference to any supposed fixed habit of English words:

Henceforth my wooing shall be expressed  
In russet *yeas* and honest kersey *noes*.

And elsewhere:

The Cardinal is not my *better* in the field.

With equal freedom, a noun or an adverb is converted into an adjective. Who is not familiar with ‘a *gold* watch,’ ‘a *bottle* nose,’ ‘a *university* man,’ ‘*horse-radish*,’ ‘*horse-chestnut*,’ ‘*horse-laugh*’? So Campbell’s

'Like *angel* visits, few and far between'; Hunt's 'With her *in-and-out* deliciousness,' or Falstaff's advice to Prince Hal, 'Go hang yourself in your own *heir-apparent* garters.' Besides nouns, we now and then meet with adjectives that are used as verbs: 'to *idle*,' 'to *warm*,' 'to *open*'; or with the addition of a derivative syllable, 'to *whiten*,' 'to *blacken*,' etc. Many adjectives, also, furnish us with adverbs. Thus Milton:

As when the sun, *new* risen,  
Looks through the misty, horizontal air,  
Shorn of his beams.

And Blair:

Surely there's not a dungeon-slave that's buried  
In the high-way unshrouded and uncoffined,  
But lies as *soft* and sleeps as *sound* as he.

Each word's value is to be judged by reference to its yoke-fellows. It were foolish to ask, in a general way, What part of speech is 'love' or 'save'? because the former may stand for a verb, a noun, or an adjective; while the latter, though usually an infinitive, indicative, or imperative, may be a preposition, 'forty stripes *save* one,' or a noun, as in the question proposed. 'To be a noun or a verb or an adjective,' says Professor Earle, 'is a function which the word discharges in such and such a context, and not a character innate in the word or inseparable from it.'

This convertibility may be but a remnant of a once universal process, for eminent linguists have held that, at first, *roots* stood for any and every part of speech, just as the monosyllabic expressions of children do, and just as they do to this day in that language of arrested development, the Chinese. In any event, we are taught the salutary

lesson, that grammar is the formulation of usage, that language as a growth is subject to the variations of the mental life that forms it, and that the rightful arbiter in linguistic questions is Logic—the law of reason overruling the law of precedent.

### EXERCISES.

1. Construct sentences showing the transmutation of ‘cotton,’ ‘police,’ ‘Berlin,’ from nouns into adjectives.

2. Construct sentences showing the transmutation (without change of form) of ‘worm,’ ‘motion,’ ‘station,’ ‘post,’ ‘provision,’ ‘preface,’ ‘place,’ ‘notice,’ ‘minister,’ ‘pain,’ from nouns into verbs.

3. Construct sentences showing the similar transmutation of ‘love,’ ‘hate,’ ‘fear,’ ‘dream,’ ‘book,’ into three parts of speech.

## CHAPTER VII.

### WORDS—LOGICAL FUNCTIONS.

The mischief begins when language forgets itself, and makes us mistake the Word for the Thing.—MAX MÜLLER.

WE are now to develop and apply more fully and systematically the cardinal principle of the preceding chapters,—that *parts of speech* are not sharply divided by fixed lines; that the same word may be put into one class or another, according to difference of *use* or change of *meaning*; that it does not belong exclusively to a single category, though it may generally be employed as one of such. Thus: ‘He exchanged his silver (*adjective*) watch for a lump of silver (*noun*), with which to silver (*verb*) some metal coin.’

**Criteria.**—Ask what the word tells you, or to what other word it relates. If it throws its force on a verb, it is either an *object* (and therefore a noun or pronoun) or an adverb; if upon an adverb or adjective, it is an adverb; if upon a noun, it is fundamentally an adjective. If the word is used as an object of thought, it is a noun; if it asserts, or expresses action, it is a verb.

Thus: (1) ‘He wants *no more*.’ (2) ‘He wants *no more* water.’ (3) ‘He will fear him *no more*.’ ‘More’ in (1) denotes an object of thought,—the something wanted,—and so is a noun;<sup>1</sup> ‘no,’ modifying a noun, is an adjective.

<sup>1</sup> Words which do not name things, and yet are used as nouns, are sometimes called *substantives*.

'More' in (2) modifies the noun 'water,' and is hence an adjective; 'no' is therefore an adverb. 'More' in (3), since it relates to (modifies) 'fear,' and cannot be the *object*, is an adverb; hence 'no,' since it modifies an adverb, is an adverb.

Again: 'He had all *but* one, *but* that was *too* heavy; had he had *but* more time, he could have brought it *too*.' The first 'but' (equal to 'except') merely connects 'one' with 'all,' and is hence a preposition; the second joins two assertions, and is therefore a conjunction; the third (equal to 'only') throws its force upon 'more' (which is an adjective), and is hence an adverb. The first 'too,' modifying the adjective 'heavy,' is an adverb; the second, since it relates to the pronoun 'it,' is an adjective.

Once more: (1) 'He *walked* (*transitive verb*) himself weary.' (2) 'He *walked* (*intransitive*) three miles.' In (1), an object, 'himself,' directly receives the action expressed by the verb; in (2), no such object is expressed or required. Hence the different classification of 'walked.'

The normal or regular functions of the *Noun* are:

1. *Subject*.—A noun may be in the nominative case as the subject of a verb; as, '*Life's* but a walking shadow'; 'Then rose from Sea to Sky the wild *farewell*.'

2. *Predicate*.—A noun, denoting the same person or thing as the subject, may be in the nominative case after certain intransitive or passive verbs;<sup>1</sup> as, 'The earth is a *planet*.' 'He was made *president*.'

3. *Address*.—A noun may be in the nominative case to denote the person or thing spoken to, or addressed; as, 'Pardon me, thou bleeding *piece* of earth!'

4. *Exclamation*.—A noun may be in the nominative

<sup>1</sup> Sometimes called verbs of *incomplete predication*. By far the commonest of this class is the so-called copula 'be,' in its various forms.

case to denote the person or thing spoken *of* in exclamatory phrases;<sup>1</sup> as, 'But, oh their *end*, their dreadful *end*!'

5. *Absolute*.—A noun, with a limiting adjective or participle, may be in the nominative case without grammatical dependence on any other word; as, 'The *storm* having ceased, we departed.'

**Note I.**—(3) and (4) are grammatically and logically independent—(5) is only grammatically so; for, logically, 'the storm having ceased' is an adverb of time. 'Storm' might with propriety be called an adverbial nominative.

**Note II.**—(3) corresponds to the Latin *Vocative*, and (5) to the Latin '*Ablative Absolute*.'

6. *Possessive*.—A noun may be in the possessive case to denote possession; as, 'the *cannon's* roar.'

7. *Direct Object*.—A noun may be in the objective case to denote the object that *directly* receives the action of the verb; as, 'The cannon's roar the death-like *silence* broke.'

8. *Indirect Object*.—A noun may be in the objective case to denote the object that *indirectly* receives the action; as, 'Give *John* the book' (=Give the book *to* John), 'He made the *man* a coat' (=He made a coat *for* the man).

**Note I.**—The possessive case is the only one seen by its form; the difference between the nominative and objective must be *thought out*.

**Note II.**—In Latin and Old English we should call the direct object the *Accusative* case, and the indirect the *Dative*.

9. *Appositive*.—A noun added to another noun to identify it, is put, by apposition, in the same case as the noun it explains; as, 'Hope, the *star* of life, never sets.'

<sup>1</sup> An expression not containing a finite verb as its *base*.

**Note I.**— A *part* is sometimes put in apposition with the *whole*; as, ‘The whole *army* fled, *some* one way and *some* another’; or, ‘They love *each* other,’ where ‘each’ is in apposition with ‘they,’ and ‘other’ is the object of love. A noun may be put in apposition with a sentence; as, ‘*You write very carelessly*,— a *habit* you must correct.’

**Note II.**— Mark the distinction between the appositive nominative, for example, and the predicate nominative: ‘He is president’; ‘He, the president, has issued a proclamation.’ In the first, the relation is *asserted*; in the second, it is *assumed*.

**10. Adverbial Objective.**— A noun may be in the objective case when, to express *measure*, *time*, *distance*, *value*, or *manner*, it is used in the manner of an adverb to modify a verb, adjective, or adverb. Thus, ‘He sat an *hour*. ‘Have it your own *way*.’ ‘A sermon two *hours* long.’ ‘It is a long *distance* off.’ ‘It is worth a *dollar*.’

**Note.**— ‘Hour’ modifies the verb ‘sat,’ as an adverb of *time*. ‘Way’ modifies ‘have,’ as an adverb of *manner*. ‘Hours’ modifies the adjective ‘long’; ‘dollar’ the adjective ‘worth’; ‘distance’ the adverb ‘off.’ Hence the noun, in these uses, while in itself a noun, has the value of an adverb. The adverbial objective, as well as the indirect object, is a remnant of Old English, which has special case endings for such uses of the noun.

But we have seen with what freedom nouns are converted into other parts of speech: into verbs, as ‘taste,’ ‘smell,’ ‘sound,’ ‘fire,’ ‘pin,’ ‘nail,’ ‘dog,’ ‘thread,’ ‘shelve’; into adjectives, as ‘the *Health of Towns* Act,’ or ‘his dream last *night*’; into adverbs, as, ‘He sent the man *home*’ (see 10 above); into interjections, as ‘*Fire and brimstone!* what have you been doing?’

The normal function of the *Pronoun* is to represent a noun; yet in Coke’s insult to Sir Walter Raleigh we have the personal first as adjective, then as verb: ‘All that Lord



Cobham did was at thy instigation, *thou* viper, for I *thou* thee, *thou* traitor.' Consider, as an additional example, the word 'what,' which may be —

A noun: '*What*, in its derivation, is the neuter of *who*.'

An interrogative: '*What* ails you?'

A relative: 'Take *what* I offer.'

An adjective: '*What* news from Europe?'

An adverb: '*What* (partly) by this and *what* by that, he succeeded.'

An interjection: '*What!* take my money, and my life too?'

The normal function of the *Verb* is to express being, action, or state; but every verb may become a noun, if made the subject or object of thought: '*Can sing* must be transitive or intransitive, according to its use.' All are familiar with the interjective employment of verbs, as —

'But *hark!* he strikes the golden lyre;  
And *see!* the tortur'd ghosts respire.'

The normal functions of the *Adverb* will be readily recalled from previous discussion, and we have seen how various are its transmutations: noun —

'Thou lovest *here*, a better *where* to find';  
adjective — 'the *very* instant,' 'the *down* train'; pronoun — 'This is the point *wherein* (=in which) I offended';  
preposition — 'It happened *since* Monday'; conjunction — 'I will keep it *since* no one claims it.'

In like manner, the *Adjective* irregularly becomes a noun: 'the palpable *obscure*,'

'His *better* does not breathe upon the earth';  
or an adverb:

'Drink *deep* or taste not the Pierian spring,'  
and,

'*All* listless roamed a shepherd swain.'

The normal functions of the *Preposition* and *Conjunction* are simple and clear. Their convertibility, according to varieties of office, requires no further comment or illustration. Not less numerous are the possible classifications of the *Interjection*. For instance, as adverb: 'The lark that *tirra-lirra* chants'; or noun: 'With a lengthened, loud halloo *tu-who, tu-whit, tu-whoo-o-o.*'

## EXERCISES.

1. Decide whether the italicized words are auxiliary or not, giving reasons:

- (1) *Shall* the thing formed say to him that *formed* it, Why *hast* thou made me thus?
- (2) Thou *hast* me now ruined and at thy mercy.
- (3) Thou shalt *do* no murder.
- (4) I *do* indeed believe him.
- (5) I *am* about to return to town.
- (6) If thou *wilt*, thou *mayest* make me clean.
- (7) I *am* so deeply smitten through the helm.

2. Decide whether the italicized words are participles or verbal nouns, giving reasons:

- (1) Women are angels, *wooing*.
- (2) *Seeing* is *believing*.
- (3) Father's gone *a-hunting*.
- (4) I saw a great piece of ordnance *making*.
- (5) Within the sound of some *church-going* bell.
- (6) I see men as trees *walking*.
- (7) Doubtless the pleasure is as great  
Of *being cheated*, as to cheat.

3. State the class of the italicized words, giving reasons therefor:

- (1) *All* men are mortal.
- (2) Each for *all*, *all* for each.
- (3) *All* is lost.
- (4) *All* around the world.

- (5) A man *like* few others.
- (6) The *like* of it was never known.
- (7) They *like* to study.
- (8) *As many as* desire, may go *as soon as* they choose to do so.

Suggestions.—What is the subject of ‘desire’? To what preceding word does the subject relate?

- (9) *Will* you parse *will*?
- (10) He did *so*, because it was *so* heavy; but his step was light, because his heart was *so*.
- (11) High life *below* stairs.
- (12) Go *below*.
- (13) The power from *below*.
- (14) A *running* fire.
- (15) The messenger comes *running*.
- (16) *How far* is it?
- (17) A result *far* beyond his hopes.
- (18) He went *there*.
- (19) My stay *there* was short.
- (20) His cousin was a *soldier*.
- (21) His *soldier* cousin.
- (22) *Which* will you take?
- (23) *Which* book will you take?

Suggestion.—Remember your definition of a pronoun—it is used *for* a noun, not with a noun.

- (24) The *which* clause is an integral part of the sentence.
- (25) Give me *what* you have.
- (26) Give me *what* money you have.
- (27) *What* by *this*, and *what* by *that*, he succeeded.
- (28) The *what* is more important than the *how*.
- (29) The book *which* you have is mine.
- (30) Distinguish between *which* and *what*.
- (31) He *writes* well.
- (32) He *writes* good English.
- (33) *Not* a drum was heard, *not* a funeral note.
- (34) *Wide* waves the eagle plume.
- (35) To equal *which* the tallest pine were *but* a wand.

- (36) The thunder *afar* roused up the soldier.
- (37) *All heart-broke* I heard her say.
- (38) The torrid clime smote on him *sore besides*.
- (39) Ellie went *home, sad* and *slow*.
- (40) Yet let *not* one *heart-beat* go astray.
- (41) A love *that* shall be new and fresh each hour *as* the sweet *coming* of the *evening* star.
- (42) And make life, death, and that vast *forever* one grand, sweet song.
- (43) All that is shall be turned to *was*.
- (44) Do you think I *fable* with you?
- (45) Who came *after* me?
- (46) Who came *soon after* ?
- (47) Who came *after* I left?
- (48) Be *mum until* I return.
- (49) The proudest *he* that stops my way.
- (50) The effect of thine *o-yes* was strange.
- (51) Here we may reign *secure*.
- (52) *Farthest* from him is *best*.
- (53) This was my happy *triumph* morning.
- (54) The old *she* goat seemed uneasy.
- (55) *Heavens !* *how* dull he is !
- (56) Mark you his absolute *shall* !
- (57) He answered without an *if* or a *but*.
- (58) He went away *sorrowing*.
- (59) He rode *seated* between two officers.
- (60) A *fast* was kept.
- (61) They were told to *fast*.
- (62) He drives *fast*.
- (63) He drives *fast* horses.
- (64) They walked *past* the house.
- (65) They walked *past*.
- (66) *Past* sorrows are soon forgotten.
- (67) The sorrows of the *past* are forgotten.
- (68) You *fine* down your distinction till there is nothing left.
- (69) *If* me no *ifs*.
- (70) He was an *only* son.

- (71) He spoke in *under-tones*.
- (72) The day *before* was rainy, and *so* was the day *after*.
- (73) *Pending* the inquiry, she retired to France.
- (74) Knowledge is the wing *wherewith* we fly to heaven.
- (75) His eyes were ever fixed on the great *Hereafter*.
- (76) Do not *thou* him for the world.
- (77) *Providing* these things turn out so, you will win.
- (78) 'That *there* man's a fool,' observed Sally.
- (79) *Round* the rocks they ran, where the *round* bay, swerving  
round gently, *rounds* the rugged shore.
- (80) Full many a *round* they ran, and still cried '*Round!*'
- (81) If *thou* *thouest* him *some* thrice, it will not be *amiss*.
- (82) He has not been here since *then*.
- (83) Love the *good*, the *beautiful*, and the *true*.
- (84) He was in the *thickest* of the fight.
- (85) *Loved* is a verb.
- (86) A *rail* fence, a *stone* wall, the *then* ruler.
- (87) The wall *within* and that *without*.
- (88) In the *second* place, after thinking a *second* or two, I *second*  
your proposal.
- (89) The moon is *up*, it turned *up*, and the boat sailed *up* the  
river.
- (90) He said *that that that that that* man said, was not *that that*  
*that that* man should say.
- (91) She *wills* me to give up my base vocation.
- (92)       Think you I am no stronger than my sex,  
              Being so *fathered* and so *husbanded* ?

## CHAPTER VIII.

### PHRASES—LOGICAL FUNCTIONS.

When, having passed over the original and composition of our ideas, I began to examine the extent and certainty of our knowledge, I found that it had so near a connexion with words that unless their force and manner of signification were first well observed, there could be very little said clearly and pertinently concerning knowledge.—LOCKE.

A PHRASE is any combination of words that does *not* include both subject and predicate, as, ‘to sing,’ ‘of wisdom,’ ‘having crossed the Rubicon.’

It is to be observed that *groups* of words whose meanings are closely united, very often, when taken together, perform the duties of *words*. Thus, ‘The bear sprang *hastily* from his *grassy* bed’=‘The bear sprang *in haste* from his bed *of grass*.’ ‘*Erring* is human’=‘*To err* is human.’ ‘Your mistake is *deplorable*’=‘Your mistake is *to be deplored*.’ ‘Be good *that* you may be happy’=‘Be good *in order that* you may be happy.’

Hence we may arrange phrases in the same classes in which we arrange words. If the phrase is used as a noun, it has the value of a noun; if it throws its force upon a noun, it has the value of an adjective; if upon an adverb or adjective, it has the value of an adverb; if upon a verb, it is either an adverb, or a noun in the objective case, according to its use. Thus :—

1. The house *on yonder hill* is sold. . . . . *Adjective*.
2. The house stood *on yonder hill*. . . . . *Adverb*.

3. The house *standing on yonder hill*.<sup>1</sup> . . . . . *Adjective*.
4. He told me *to go home*. . . . . *Noun*.
5. *To love our neighbors as ourselves* is divine. . . . . “
6. *The cars having arrived*, we departed. . *Absolute* (in form).

**Note I.**—A *phrase* is frequently introduced by a preposition, a participle, an infinitive, or a normal<sup>2</sup> adjective. The first is a prepositional phrase, the second a participial phrase, the third an infinitive phrase, the fourth an adjective phrase. Thus, (1) ‘The study of *history* improves the mind’; (2) ‘*To forget an injury* is noble’;<sup>3</sup> (3) ‘Cæsar, *having crossed the Rubicon*, gave battle’; (4) ‘He was a man *generous in all things*.’ [The adjective phrase in (4) includes a prepositional phrase.]

**Note II.**—Any of these forms, as before observed, has the value of a noun, adjective, or adverb, according to its use. When equivalent to a noun, it is a *noun-phrase*, when equivalent to an adjective,—that is, when modifying a noun,—it is an *adjective-phrase*; when equivalent to an adverb, it is an *adverb-phrase*.

### EXERCISES.

In the following sentences, classify each of the phrases printed in italics, as to office, and give the *form*, when there is a special form, stating reasons: *Determine also, the base of the phrase*,—the term around which the others cluster:

1. *To die for one's country* is sweet.
2. *Exhausted by fatigue*, we lay down to rest.
3. Resentment ties all the terrors of *our tongue*.
4. He hears *the parson pray and preach*.
5. Little Ellie, *with her smile not yet ended*, rose up gaily.
6. It is a thing *to walk with*.
7. You *have confessed yourself* a spy.
8. Dear flower, *fringing the dusty road with harmless gold*.

<sup>1</sup> The whole phrase is adjective because it modifies the noun ‘house’; ‘on yonder hill’ is adverb, as in (2), because it modifies the verbal adjective ‘standing.’

<sup>2</sup> A word used *regularly* as an adjective.

<sup>3</sup> Strictly a form of prepositional phrase —‘to’ the preposition, and the rest an objective infinitive.



9. *Something attempted, something done*, has earned a night's repose.

10. I sang cheer'ly *all day long*.

11. I, who *have Egypt-rivered* this map.

12. *In spite* of all the world I will be brave.

13. With God there is no *shall be*.

14. Who, *among the whole chattering crowd*, can tell me?

15. It is not a time for *adulation*.

16. He falls, like Lucifer, *never to hope again*.

17. *This once known*, I shall soon return.

18. *To speak plainly*, your habits are your worst enemies.

19. This sentence is not too difficult *for me to analyze*.

20. I supposed him *to be a gentleman*.

21. She threatened *to go beyond the sea*.

22. 'Tis I, *Hamlet the Dane*.

23. Let us still the secret joy partake,  
*To follow virtue, e'en for virtue's sake.*

24. The phrase '*upon the rapidity of vibration*' modifies the predicate. [Words and phrases in apposition are nouns in form, but adjectives in use.]

25. Returning were as tedious as *go o'er*.

26. Music hath charms *to soothe the savage breast*.

27. I'll have thee hanged *to feed the crow*.

28. What a thing is poverty among *the fallen on evil days?*

29. Deep *in the buried wisdom of the past* he was.

30. *Through the dark clouds* the summit of the hill was still visible.

31. The gleaming rushes lean *a thousand ways*.

32. *Ring in* the Christ that is *to be*.

33. The melting Phœbe stood *wringing her hands*.

34. I *looked in on* him as I came *from school*.

35. I am set *to light the ground*.

36. *Not in the regions of horrid hell*, can come a devil more damned *in ills—to top Macbeth*.

## CHAPTER IX.

### CLAUSES—LOGICAL FUNCTIONS.

The object we have, or should have, in teaching science is not to fill the mind with a vast number of facts that may or may not prove useful hereafter, but to draw out and exercise the powers of observation.—DR. MORRIS.

A CLAUSE is a sentence doing duty in another sentence as a noun, an adjective, or an adverb. It differs from a phrase in containing both subject and predicate—it resembles a phrase in being used with the force of a single word. Thus, ‘A person *ignorant* of his own language ought not to attempt to teach it’=‘A person *who is ignorant* of his own language,’ *etc.*; ‘He reported *the death of the king*’=‘He reported *that the king had died.*’ Other examples are:

1. *That the earth is a sphere* is easily proved. *Subject nominative.*
2. Her answer was, ‘*Seven are we.*’ . . . *Predicate nominative.*
3. She answered, ‘*Seven are we.*’ . . . . . *Object.*
4. I have come *that I may see it.* . . . . . *Adverb.*
5. Attention is the stuff *that memory is made of.* . . *Adjective.*
6. It is strange *that you should think so.* . . . . . *Adjective.*

NOTE I.—Possessives and appositives, while nouns or pronouns in their proper nature, are adjectives in force, since they *describe or restrict the meaning* of some noun or pronoun. Thus the clause in (6) is in apposition with ‘it.’ In such sentences, either it may be said that there is true apposition, in which the appositional element, as a contained part, identifies or explains ‘it’ as the containing whole; as in the analogous construction of ‘*I, therefore, the prisoner of the Lord, beseech you,*’ *etc.*; or ‘it’ may be called the grammatical subject, and the appositional word, phrase, or clause, the logical sub-

ject; that is, the subject according to the real meaning or logic of the sentence.

**Note II.**—Since the relative clause is connected in meaning with the noun-antecedent of its relative pronoun, it must always have the value of an adjective, as in (5).

**Criteria.**—*How is the clause used in the sentence?*  
As subject, predicate (after the copula 'be'), or object?—Then it is a noun. Does its meaning relate to a noun?—Then it is an adjective. Does it throw its force upon an adverb or an adjective?—Then it is an adverb. Does it seem to be more closely connected with a verb than with anything else?—Then it is either an object (noun) or an adverb. Can it be the first?—If not, it is the second.

### EXERCISES.

1. In the following sentences classify the italicized parts, giving the reasons why:

- (1) He was so weak *that he fell*.
- (2) *Whither* I go ye cannot come.
- (3) The fact *that he killed her* is apparent.
- (4) He is precisely *what he seems*.
- (5) You err in *that you think so*,
- (6) We are quite sorry *that it is so*.
- (7) The country *whence he came* is desolate.
- (8) I know not *whence he came*.
- (9) *That you have wronged me* doth appear in this.
- (10) You have heard *if I fought bravely*.
- (11) *If you are honest*, you will be respected.
- (12) *Why we the stern usurper spared* I know not.
- (13) But I saw a glow-worm near,  
Who replied: 'What wailing wight  
Calls the watchman of the night?'
- (14) He needs must think of her once more,  
*How in her grave she lies*.

- (15) Socrates was one of the greatest sages *the world ever saw*.  
 (16) Youth is the time *when the seeds of character are sown*.  
 (17) This is a proof *that he never came*.  
 (18) There are many things *I might tell you*.  
 (19) God was angry with the children of Israel, *for he overthrew them in the wilderness*.  
 (20) *As I entered*, so will I retire.  
 (21) Then think I . . . of meadows *where in sun the cattle graze*.  
 (22) *Unless I am mistaken*, it was he.  
 (23) They are better *than we had expected*.  
 (24) I fear *he will not succeed*.  
 (25) I am certain *he will not succeed*.  
 (26) I found the book *you want*.  
 (27) Ye shall not touch it, *lest ye die*.  
 (28) The teacher praised you more *than me*.  
 (29) I will go *if possible*.  
 (30) '*England expects every man to do his duty*' was Nelson's motto that day.  
 (31) He asked, '*Who are you?*'  
 (32) He inquired *who I was*.  
 (33) For Brutus, *as you know*, was Cæsar's angel.  
 (34) It argues *in what good plight and constitution the body is*.  
 (35)       Once a dream did weave a shade  
           O'er my angel-guarded bed,  
           *That an emmet lost its way,*  
           *Where on grass methought I lay.*

2. Determine the clauses and classify them:

- (1) Who ne'er knew joy but friendship might divide?  
 (2) Napoleon, the man of destiny, died at St. Helena.  
 (3) He is not as clever as you.  
 (4) Be it a trifle, it will be well done.  
 (5) Do what I may, I cannot persuade him of my innocence.  
 (6) The axiom, that a whole is greater than its part, seems so true that its statement seems at first sight, unnecessary.  
 (7) This news, if true, will alter our plans.  
 (8) Tears such as angels weep.

3. Tell whether the italicized parts are phrases or clauses, and classify each, giving reasons:

- (1) *To confess the truth*, I was wrong.
- (2) You have no right to decide *who are interested*.
- (3) He had an axe *to grind*.
- (4) I am thy father's spirit, *doomed for a certain time to walk the night*.
- (5) The year *when Chaucer was born* is uncertain.
- (6) *Dying for a principle* is a higher degree of virtue *than scolding*.
- (7) They will call *before leaving the city*.
- (8) They will call *before they leave the city*.
- (9) Whose gray top shall tremble, *he descending*.
- (10) They *that touch pitch* will be defiled.
- (11) *He came*.
- (12) *Come*.
- (13) *Because he came*.

4. In two different sentences use the same word (same in *form*) as an adjective and an adverb.

5. In two different sentences use the same word as a preposition and a conjunction.

6. In two different sentences use the same word as a conjunction and an adverb.

7. In two different sentences use the same word as a pronoun and a conjunction.

8. In three different sentences use the same word as a noun, a verb, and an adjective.

9. Compose a sentence containing a noun phrase, an adjective phrase, and an adverb phrase.

10. Compose a sentence containing three adjective phrases,—one introduced by a preposition, one by an adjective, and one by a participle.

11. Compose a sentence containing four different *forms* of phrases,—two being of one kind, and two of another.

12. Compose six sentences,—two with infinitives used as nouns, two with infinitives used as adjectives, two with infinitives used as adverbs.

13. Compose sentences containing clauses:

(1) Three with clauses used as nouns,—subject, predicate, and object.

(2) Three with clauses used as adjectives,—a relative clause with the relative pronoun expressed, a relative clause with the relative pronoun understood, and an appositional clause.

(3) Six with clauses used as adverbs,—two modifying an adjective, two a verb, and two an adverb.

## CHAPTER X.

### THE SENTENCE — PRINCIPAL ELEMENTS.

Truth, in my opinion, has been improperly imagined at the bottom of a well: it lies much nearer the surface; though buried indeed at present under mountains of learned rubbish.—TOOKE.

THE *Elements* of a sentence are its parts. The *Principal Elements* are those necessary for the expression of a thought,—*Subject* and *Predicate*. The subject is either a noun or its equivalent:

*Conversation* enriches the understanding, but *Solitude* is the school of genius.—*Gibbon*.

His *studie* was but litel on the Bible.—*Chaucer*.

When bad men combine, the *good* must associate.—*Burke*.

*To be innocent* is to be not guilty, but *to be virtuous* is to overcome our evil inclinations.—*Penn*.

'*I cannot do it*' never accomplished anything; '*I will try*' has wrought wonders.—*Hawes*.

The predicate is—

1. Generally a verb:

(1) *Simple*: 'Responsibility *sharpens* our faculties.'

(2) *Composite*: 'The palace *should* not *scorn* the cottage.' 'No more *shall* grief of mine the season *wrong*.'

2. A verb and an adjective:

'*Sweet are* the uses of adversity.'

Iron *is of great use* =

Iron *is very useful*.



## 3. A verb and an adverb:

'I *am here.*'

'Gold *is there.*'

## 4. A verb and a noun:

'Gray hairs *are* Death's blossoms.'

'To enjoy *is to obey.*'

'The report *is, that he is a traitor.*'

'Pilate's question *was, "What is truth?"*'

**Note I.**—Evidently, by *predicate* and *subject* we here mean the leading *term* or *base* of the thing asserted, and of the thing about which the assertion is made.

**Note II.**—It is implied in this exposition, as held by Aristotle, that the predicate must consist of two factors—an assertive, and an attributive. The former is the essential life of the sentence—the engine that propels the train. In logic it is called the *copula*, to indicate that it identifies or distinguishes the two terms of a judgment: 'All *S* is *P*'; '*Man is mortal.*'

**Note III.**—The copula, by preëminence, is 'be,' which originally expressed breathing, then existence, as it does now sometimes: 'I *am,*' 'God *is.*' Gradually the substantive meaning faded out, and the word came to be used frequently as a mere coupler, serving to bring two ideas into connection: '*God is good.*' Both uses occur in the passage: 'We believe that He *is,* and that He *is* the rewarder of them that diligently seek him.' He who would be saved from hopeless confusion, however, will do well to remember that the verb 'to be,' in spite of the hair-splitting logicians, is fundamentally a synonyme with the verb 'to exist.' 'Victoria *is* queen' is, at bottom, equal to 'Victoria *exists* queen.' So in the *Diversions of Purley*, II. says he would 'rather chuse in the scale of beings to *exist* a mastiff or a mule,' which is absolutely the same as 'to *be* a mastiff or a mule.' 'The man *is* dying' is no other than 'The man *exists* in a dying condition'; and 'The man *is* dead' is neither more nor less than 'The man (that is, his *body*) *exists* dead'; for the existence (*ex-stare*, to stand forth) predicated by 'to be' is predicable alike of things animate and inanimate. Aristotle says: 'The copula affirms merely a relative, not an absolute, existence.' 'Ptolemy *is not* alive' denies

his existence relative to life, but implies it in the other sense — that he exists to us as a dead man can, by remembrance or tradition.

**Note IV.**— Understanding, therefore, that ‘be’ radically declares a thing existent, we may correctly affirm that the copula is an implied or formal portion of every predicate. It is the first, when being and attribution — the essentials of the predicate — are expressed in one word; as, ‘Socrates speaks,’ where a certain act, that is, existence together with a certain condition of existence, is asserted. It is the second, when being and attribution are expressed in different words: (1) Socrates *is* . . . . (speaking); (2) He *is* . . . . (condemned); (3) Gold *is* . . . . (a metal); (4) It *is* . . . . (excellent).

**Note V.**— The assertive element is modified, in (3) and (4), only by limitation; in (1) and (2), by both limitation and expansion. Convenience, however, justifies us in treating these latter as *units*. Thus, ignoring in practice the distinction which we make in theory, the term *verb* is applied equally to simple and composite forms. Grammatically, ‘Birds *fly*’ = ‘Birds *are flying*.’

**Note VI.**— Dismissing the historical fact that the assertive element denotes *being*, and confining our view to its superficial function as a *coupler* of concepts, we may receive intelligently the common statement that ‘be’ is a verb of *incomplete predication*, requiring, under this aspect, something additional to form any completed sense. The addition may be variously designated, as *attribute*, *complement*, or *supplement*.

**Note VII.**— A prepositional complement sometimes enters idiomatically into the structure of a verb-term as an organic constituent: ‘burn *up*’ (= consume), ‘keep *on*’ (= continue), ‘stand *out*’ (= resist), ‘make *up*’ (= constitute), ‘take *up*’ (= arrest). We have a peculiar character to keep *up* (= maintain.)—*Lamb*. Such compounds are often transitive in the fullest sense, as tested by the passive construction: ‘His zeal was wondered *at*.’ ‘The servant was spoken *to* by his master.’

**Note VIII.**— Likewise, a few other verbs which share the office of the copula as *ties*, yet are somewhat more, are called *copulatives*:

- (1) He *seemed* . . . . (a monster).
- (2) He *became* . . . . (a hero).

- (3) He *lived* . . . . (an apostle), and *died* . . . . (a martyr).  
 (4) He *appears, looks* . . . . (a rascal).  
 (5) He *was thought, deemed, believed, supposed, called, named*  
 . . . . (a villain).  
 (6) He *was made, appointed, created* . . . . (president).

Here the entire attribute includes the noun, and that part of the verb which is not mere copula—the extraneous ideas of *seeming, becoming, thinking, believing, etc.* Such copulatives are also known as *apposition* verbs, because their complements are in apposition with their subjects.

**Note IX.**—While we regard the two as coördinate parts of a whole, it is not inadmissible to regard the attributive elements secondarily as modifiers of the assertive, which, upon a rigorous analysis, are seen to be the ultimate foundation of the predicate,—a point to be elaborated hereafter.

**Note X.**—He, therefore, who chooses to penetrate to the truth of the matter, and to consider the substratum of the predicate, or the nucleus of its polarization, as always a *verb*, may satisfy the demands of reason and of science, as well as his love of simplicity and of system.

## EXERCISES.

Determine and state the principal elements in the following. If subject, whether it is a normal or an abnormal noun (or plurality of nouns). If predicate, whether the complex idea—being and attribution—is expressed in one word or in several; if the latter, whether the form is to be considered a composite verb, or a verb (copulative) and its complement. In both cases, whether the element (subject or predicate) is of the entire sentence, or of a part (as in a clause):

1. I love to lose myself in other men's minds.—*Lamb*.
2. The Alps, piled in cold and still sublimity, are an image of despotism.
3. Extreme admiration puts out the critic's eye.
4. No scene is continually loved except one rich by joyful human labor.—*Ruskin*.

5. The evil of silencing the expression of an opinion is, that it is robbing the human race.—*Mill*.

6. He that allows himself to be a worm must not complain if he is trodden on.—*Kant*.

7. To speak perfectly well, one must feel that he has got to the bottom of his subject.—*Whately*.

8. All those things for which men plough, build, or sail, obey virtue.—*Sallust*.

9. Of all sad words of tongue or pen,  
The saddest are these : 'It might have been.'—*Whittier*.

10. To be at war with one we love,  
Doth work like madness in the brain.—*Coleridge*.

11. Of thousands, thou both sepulchre and pall,  
Old Ocean, art !—*Dana*.

12. The blessed to-day is as completely so  
As who began three thousand years ago.—*Pope*.

13. All night the dreadless angel, unpursued,  
Through heaven's wide champaign held his way: till morn,  
Waked by the circling Hours, with rosy hand  
Unbarr'd the gates of light.—*Milton*.

14. The grass of the field, which to-day is, and to-morrow is  
cast into the oven.—*Bible*.

## CHAPTER XI.

### THE SENTENCE — SUBORDINATE ELEMENTS.

Were there a single man to be found with a firmness sufficient to efface from his mind the theories and notions vulgarly received, and to apply his intellect free and without prevention, the best hopes might be entertained of his success.—BACON.

THE most elementary form of sentence consists only of the essentials—*Subject* and *Predicate*. ‘Fire burns,’ ‘Fire is burning,’ ‘Man is mortal.’ These primary elements, however, may assume various positions, more or less divergent from the recognized order of arrangement:

*Rose* a nurse of ninety years,  
Set her child upon her knee.—*Tennyson*.

Each may also, as here, be enlarged and complicated by additional words that give it completeness or precision of meaning. Thus, again: ‘The fire,’ ‘the bright fire,’ ‘the brightly blazing fire,’ ‘the brightly blazing fire which was seen in the distance.’ Notwithstanding all this, the fundamental portion is ‘fire,’ to which the rest is secondary.

In like manner:

The *fruit*  
Of that forbidden tree whose mortal taste  
Brought death into the world, and all our woe;  
With loss of Eden, till one greater Man  
Restore us, and regain the blissful seat, *etc.*—*Milton*.

The following illustrates both points in a comprehensive way:

With taper light

To seek the beauteous eye of heaven to garnish (= *subject*)

[Is (= *copula*) wasteful and ridiculous excess] (= *predicate*).

—*Shakespeare.*

But let us inquire into this constructive process more particularly and in detail.

1. For example, the single word 'squirrel' evidently stands for the whole kingdom of squirrels.

2. In 'the squirrel,' the meaning is restricted, by the use of 'the,' from squirrels in general to a particular one.

3. In 'the black squirrel,' the meaning is still further restricted by the use of 'black'—those of any other color being excluded.

4. In 'the black squirrel on the tree,' the extent of the original term is still less, since it now includes only black squirrels that happen to be on trees—excluding those that are elsewhere.

5. In 'the black squirrel on the oak tree,' the meaning is further restricted by the use of 'oak,' since it now excludes all the black squirrels that may be on other kinds of trees,—that is, in restricting 'tree' by 'oak,' we have restricted 'squirrel.'

6. In 'the black squirrel on the oak tree in the meadow,' its meaning is yet narrower, since it now includes only such as are on oak trees that stand in meadows,—that is, in restricting 'tree' by the use of 'in the meadow,' we have restricted 'squirrel.'

7. In 'the black squirrel on the oak tree in the meadow behind the barn,' we first restrict 'meadow' from meadows in general to the one in a particular situation, and thus restrict 'squirrel,' since we exclude all black squirrels on oak trees standing in such meadows as have other situations.

a. Again, the verb 'was conversing' may have various meanings in respect to the *time* of the action,—as last week, last month, *etc.*; but if we say 'was conversing yesterday,' these several meanings are restricted to one—other times being excluded.

b. 'Was conversing' may have various meanings in respect to the *manner* of the action; but if we say 'was conversing yesterday pleasantly,' its extent is restricted to the one mode.

c. It may have various meanings in respect to the *application* of the action; but if we say 'was conversing pleasantly yesterday with a gray squirrel,' its general idea is made definite and therefore narrower,—other animals, as well as other squirrels than gray, being excluded from the conversation.

d. If we say 'was pleasantly conversing yesterday with a gray squirrel on an ash tree in an adjoining field,' we restrict the meaning of 'was conversing' just as we restrict the meaning of 'squirrel' in (5) and (6).

This, then, is our sentence: 'The black *squirrel* on the oak tree in the meadow behind the barn *was conversing* pleasantly yesterday with a gray squirrel on an ash tree in an adjoining field.'

Now to restrict or limit the meanings of a word thus is to *modify* it.<sup>1</sup> Hence all these successive additions are *modifiers*. Some of them modify the subject and predicate *directly*; as, 'the' or 'black' in (2) or (3), and 'yesterday' or 'pleasantly' in (a) or (b). Others modify the subject and predicate *indirectly*. Thus 'oak' and 'in the meadow,' in (5) and (6), modify squirrel by first modifying 'tree.' Likewise in (d), 'in an adjoining field' first modi-

<sup>1</sup> See page 61.



fies 'tree,' then 'squirrel' through 'tree,' then through 'squirrel' it modifies 'was conversing.' Since these modifiers merely explain and depend upon the principal parts, they are said to be *subordinate*. Therefore, *subordinate elements are the parts which modify principal elements*.

In picking out the modifiers of subject and predicate, those words whose meanings are closely united must go together. Thus 'the' and 'black' are separate modifiers; but as 'behind the barn' is a modifier of 'meadow,' and 'in the meadow' is a modifier of 'tree,' and 'on the oak tree' is a modifier of 'squirrel,' we should say that 'squirrel' is modified, not merely by 'on the oak tree,' but by 'on the oak tree in the meadow behind the barn.' Whatever is modified is *base* with reference to the term that modifies.

Subordinate elements, as commonly divided, are of three kinds:

*Adjective*, if they modify nouns.

*Objective*, if they are the object of transitive verbs.

*Adverbial*, (1) if they modify adjectives or adverbs; or  
(2) if they modify verbs, and are not objects.

Upon closer view, however, this classification is seen to be only approximate. An objective element is merely a variety of the adverbial, not a separate or coördinate class; for an *adverb* signifies, etymologically, whatever is added to a verb. In strictness, therefore, modifications are two: The modifier of the subject, and so of any object of thought that may be used as a subject, is an *adjective* modification; that of the predicate, or of any part of the sentence that may be used as a predicate, is an *adverbial* modification.

One class of adverbial elements, from its extent and frequent recurrence, merits particular notice — *adverb clauses*:

Of *place*: ‘He lay where he fell.’

Of *time*: ‘When pleasure calls, we listen.’

Of *manner*: ‘He died as he lived.’

Of *degree*: ‘He is taller than John [is tall].’ ‘He is as good as she.’

Of *cause*: ‘I believe it because you say it.’

Of *result*: ‘He was so weak that he could not speak.’

Of *condition*: ‘If you are good, you will be respected.’

Of *concession*: ‘Though you slay me, I will do it.’

Of *purpose*: ‘He died that we might live.’

The subject or predicate with all its modifiers is said to be *logical*; without its modifiers, *simple* or *grammatical*.

**Note I.**—Where the predicate is regarded as consisting of copula and attribute, it would be well to determine whether the modification relates to the whole or more especially to one of its constituents.

**Note II.**—A modification of the assertive element — copula, expressed or involved — is known also as a *modal*: ‘I *possibly* saw him,’ ‘I *probably* saw him,’ ‘I *certainly* saw him.’ The modifier indicates here the *mode* (manner) of the assertion. The following words are properly modals: ‘assuredly,’ ‘certainly,’ ‘doubtless,’ ‘forsooth,’ ‘indeed,’ ‘indubitably,’ ‘positively,’ ‘truly,’ ‘verily,’ ‘undoubtedly,’ ‘unquestionably,’ ‘not,’ ‘necessarily,’ ‘haply,’ ‘perchance,’ ‘perhaps,’ ‘peradventure,’ ‘possibly.’ Also the equivalents of these: ‘He were no lion, *were not Romans hinds*.’

**Note III.**—Language abounds in modifications of the predicate relatively to the subject: (1) ‘He came *unexpected*.’ (2) ‘Ellie went home *sad*.’ (3) ‘She walked *calm* and *majestic*.’ (4) ‘He stood *mus*ing.’ Everyone must see that the modifying part in each of these examples, while it relates more or less to the verb, carries a manifest reference to the subject. Under the former aspect they are

adverbial; under the latter, adjectival. In contrast with such cases, mark the following, in which the modifier pertains exclusively to the predicate element: (1) 'He went home *slowly*.' (2) 'She walked *gracefully*.' (3) 'He came *unexpectedly*.' Often it may be debatable to which element there is the stronger reference: 'How *jocund* did they drive their team afield!' where it may be a question, whether the word describes chiefly the state in which they were, or the manner in which they drove.

**Note IV.**—It has been permitted elsewhere to regard these incomplete verbs, and similar ones, as copulatives, constituting, together with their complements, simple predicates. But it will be remembered that however customary or convenient this procedure may be, it is not exact. A logical analysis requires the resolution of all such cases into *base* and *modifier*, as illustrated additionally in: 'John **has become** a farmer'; and, 'The stone **rolled** *thundering down the hill*.' Clearly, 'a farmer' is liminary, restricting the *becoming* to one direction; while 'thundering' respects the mode of *rolling*. Obviously, 'farmer' in itself, or normally, is a noun; but relatively — functionally — it is here adverbial in so far as it refers to 'has become,' and adjectival (or appositional) in so far as it refers to 'John.'

**Note V.**—Recurring to the historical and real import of '*be*,' we may add that the copula is modified by its complement, even in the so-called composite forms of the verb. Thus, 'He *is*' denotes existence simple and absolute; but existence may be modified indefinitely by the relations of its subject to some condition or quality: 'He is *running*,' 'He is *laughing*,' 'He is *talking*,' 'He is *loved*,' 'He is *hated*,' 'He is *condemned*'; by each of which we say strictly, that the running, laughing, talking, loved, hated, or condemned state, is that in which the person exists. Similarly, 'He is *idle*,' 'He is *wise*'; where 'idle' and 'wise' may be deemed true modifiers of the verb relatively to the pronoun. The usual analysis, however, would dispose of 'is' as copula, of 'idle' and 'wise' as adjectives (attributives) forming a part (complement) or the whole of the predicate; of 'is running,' 'is hated,' *etc.*, as verb-terms; and this disposition, as before remarked, may be conventionally accepted. It is sufficiently precise for practical purposes,

**Note VI.**—A rigorous application of the principle of modification as elucidated above, enables us to go still farther, and to assert that the verb, with all its appendages, does in fact modify the subject, which thus appears to be the *nucleus* of the sentence.

**Note VII.**—If itself unmodified, the modifier is said to be *simple*: (1) 'He loves *wisdom*.' (2) 'He is a lover *of wisdom*.' (3) 'We hear *that he is wise*.' If modified, it is *complex*: (1) 'He built *houses of stone*.' (2) 'He ran *with wonderful rapidity*.' (3) 'He said *that the planets revolve, a well-known fact*.' If consisting of two or more coördinate parts, it is *compound*: (1) '*Large and beautiful rivers*.' (2) '*Men of wisdom and of power*.' (3) 'They have decided *that you should come, and that he should go*.' Either constituent, it is evident, may be modified, and thus become complex.

**Note VIII.**—A modifier, however extended, is said to be of the *word-form*, if its base (the fundamental portion) is a single term; of the *phrase-form*, if its base is a phrase; of the *clause-form*, if its base is a clause. Not infrequently, a primary base, with reference to a given modifier, becomes, in union with such modifier, a complex base, with reference to a second modifier. Thus in 'fragrant red roses,' the primary base is 'roses'; the secondary, 'red roses'; for 'fragrant' modifies, not 'roses,' but the complex idea in 'red roses.'

### EXERCISES.

1. Distinguish between: 'He painted the *blue* box,' and 'He painted the box *blue*.'

2. In the preceding, give the entire modifier of 'distinguish.' Is this of the word, phrase, or clause-form? What is it as to *office*? The incorporated sentences are the equivalents of what parts of speech?

3. Give the distinguishable shades of meaning in: 'Dido is queen,' 'Dido, a queen, walks,' 'Dido walks a queen,' 'Dido walks queenlike,' 'Dido walks majestically.'

4. Investigate: 'myself,' 'ourselves,' 'herself,' 'themselves,' 'himself,' 'itself.'

5. Explain the construction in: 'Myself *is* weak.'

6. Write a sentence containing, with reference to some modifier, a complex base.

7. Write a sentence containing a complex modifier of the phrase-form. Write one with a complex modifier of the clause-form.

8. Determine the subordinate parts; whether they are adjective, objective, or adverbial elements; whether they are normally or abnormally (by equivalence) such; whether they are of the word, phrase, or clause-form; whether simple, complex, or compound:

(1) We live in better times. (2) My connections, once the source of happiness, now imbitter the reverse of my fortune. (3) He has a mind to discourse on that theme. (4) A mind at liberty to reflect on its own observations, seldom fails of entertainment to itself. (5) Toward night the school-master walked over to the cottage where his little friend lay sick. (6) Who can tell when he sets forth to wander, whither he may be driven by the uncertain current of existence, or when he may return? (7) What means this martial array, if its purpose be not to force us into submission? (8) Pope was not content to satisfy, he desired to excel, and therefore always endeavored to do his best. (9) He made them give up their spoils.

(10) Money and man a mutual falsehood show.

(11) Some pious drops the closing eye requires.

(12) Oh she is

Ten times more gentle than her father's crabbed.

(13) O guide me to the humble cell  
Where resignation loves to dwell.

(14) With sanguine drops the walls are rubied round,  
And Nature in the tangles soft involved  
Of death-like sleep.

## CHAPTER XII.

### THE SENTENCE — INDEPENDENT ELEMENTS.

Every opinion is strong enough to have had its martyrs.—MONTAIGNE.

IN the use of speech for the purpose of communicating ideas and feelings, we frequently employ expressions which are not reducible to any grammatical connection with the main parts of discourse. They have an ideal or emotive value in the sentence, but they do not enter syntactically into its structure. The type of the class is perhaps the *interjection*, rising from an almost inarticulate sound to a noun, verb, or phrase:

Did we your race on mortal man bestow,  
Only, *alas!* to share in mortal woe?  
For *ah!* what is there of inferior birth,  
That breathes or creeps upon the dust of earth;  
What wretched creature of what wretched kind,  
Than man more weak, calamitous, and blind?—*Homer.*

For rhetorical effect, words of ordinary language are employed interjectionally:

Alas! why comest thou at this dreadful moment,  
To shock the peace of my departing soul?  
*Away!* I *prithée* leave me!—*Rowe.*

But all too little, *welaway!* lasteth such joy.—*Chaucer.*

For, *by All-Hallows*, yet methinketh  
That All-Hallows' breath stinketh.—*Heywood.*

*What!* is great Mephistopheles so passionate  
For being deprived of the joys of heaven?—*Marlowe.*



More or less closely connected with these typical forms are substantives, occurring in addresses or exclamations:

*O God! O God!*

How weary, stale, flat, and unprofitable,  
Seem to me all the uses of this world.—*Shakespeare.*

*Come, you spirits,*

*That tend on mortal thoughts, unsex me here.—Ibid.*

*Mortimer!* who talks of Mortimer?

Who wounds me with the name of Mortimer,  
That bloody man?—*Marlowe.*

*The isles of Greece! the isles of Greece!*

*Where burning Sappho loved and sung.—Byron.*

Of like character, in their freedom from formal government, are phrases consisting of participles (expressed or implied) in agreement with a substantive *different* from the nominative of the verb:

I shall not lag behind, nor err

The way, *thou leading.*—*Milton.*

On these and kindred thoughts intent, I lay

In silence, musing by my comrade's side,

*He also silent.*—*Wordsworth.*

Me howling blasts drive divious, tempest-toss'd,

*Sails ripp'd, seams opening wide, and compass lost.*—*Cowper.*

Sometimes the substantive is omitted, and then the participle is used *impersonally*—a construction, however, of questionable propriety: '*Granting that you are right*, what is the inference?' '*Talking of books*, here is a rare one.' Some participles, in this way, gradually acquire the force of prepositions: '*Considering the circumstances*, I do not think him to blame.' '*Notwithstanding our losses*, we shall persevere.'

Finally, words used in a preparatory way, or exple-



tively, clauses without limitation or condition, and, in general, terms distantly connected perhaps with the utterance, yet not absolutely necessary to the sense, and ungoverned, are grammatically independent:

*Now, Hamlet, where's Polonius?—Shakespeare.*

*There is a pleasure in the pathless woods.—Byron.*

Somewhere in India upon a time

*(Read it not Injah, or you spoil the verse)*

*There dwelt two saints whose privilege sublime*

*It was to sit and watch the world grow worse. . . .*

*Each from his hut rushed six score times a day,*

*Like a great Canon of the Church full-rammed*

*With cartridge theologic (so to say),*

*Touched himself off, and then, recoiling, slammed*

*His hovel's door behind him in a way*

*That to his foe said plainly,—you'll be damned.—Lowell.*

Bardolph, am I not fallen away? . . . do I not bate? do I not dwindle? . . . *Why*, my skin hangs about me like an old lady's loose gown; . . . *Well*, I'll repent, and that suddenly, while I am in some liking.—*Shakespeare.*

**Note I.**—The student must not fall into the error of judging that interruptive or parenthetical parts are always independent. The proper criterion or test is, not the accident of position or punctuation, but the connection of thought. Thus, the following parenthesis is both grammatically and logically related to the leading verb:

I do beseech you

*(Chiefly that I may set it in my prayers),*

*What is your name?—Shakespeare.*

Often the only office of the curves is emphasis. They serve merely to draw particular attention to the matter within them. Again, 'cried' and 'said,' in the following passages, are equally governing verbs:

*'Make me a cottage in the vale,' she cried,*

*'Where I may mourn and pray.'—George Eliot.*

And all his sorrow to the moon he told,  
 And said, 'Surely when thou art hornéd new,  
 I shall be glad — if all the world be true.'—*Chaucer*.

The order of the latter is natural; of the former, rhetorical. To say that any organic relation is affected by the transposition, is absurd. Without changing the sense or the metre, we can read:

'And sure,' he said, 'when thou art hornéd new  
 I shall be glad — if all the world be true.'

**Note II.**— Another erroneous and pernicious notion is, that 'it' is without grammatical connection in such forms as:

*It* cannot be that thou art gone.—*Coleridge*.

Is *it* so small a thing,

To have enjoyed the sun:

To have lived light in the spring;

To have loved, to have thought, to have done?

—*Matthew Arnold*.

So far from being a superfluous element, 'it' is here an essential — the grammatical subject, with which the clause in the one case, and the infinitives in the other, are logically in apposition. The appositives explain what the pronoun vaguely or indefinitely represents.<sup>1</sup> A similar construction is seen in 'I, John, am going'; or 'I, Alexander, king of Macedonia, make this decree.' Compare with either: 'It, to see the sun, is pleasant' = 'It is pleasant to see the sun.'

**Note III.**— It is customary to treat pleonasms as independent elements. 'He that hath ears to hear, let him hear.'

*To die*, and *go* we know not where;

*To lie* in cold obstruction, and *to rot*; . . . .

*To be imprisoned* in the viewless winds,

And *blown* with restless violence about

The pendant world; or *to be worse* than worst

Of those that lawless and incertain thoughts

Imagine howling! 'tis too horrible! —*Shakespeare*.

**Note IV.**— The detached participial clause, since its subject is *loosed* from its ordinary connection with the verb, is said to be *absolute* (*ab*, from; *solvere*, to loose).

**Note V.**—The absolute case is different in different languages: in the Greek, *Genitive*; in the Latin, *Ablative*; in Anglo-Saxon, *Dative*.

Hence the following are historically correct:

*Him* speaking these things, *etc.*—*Wycliffe*.

*Him* destroyed, *etc.*—*Milton*.

*Him* only excepted, *etc.*—*Tillotson*.

In spite of history, however, if not of logic, modern English is decidedly in favor of the *Nominative*.

**Note VI.**—Nominatives absolute, while they do not *grammatically* depend on any other word in the sentence, are *logically* adverbial modifiers. Thus, '*Spring coming*, the flowers will bloom' = '*When spring comes*, the flowers will bloom' = '*The flowers will bloom in spring time.*'

## EXERCISES.

Resolve the following into *principal*, *subordinate*, and *independent* elements; that is, subject and predicate of the sentence *as a whole*, the modifiers of each, and parts (where there are such) that are neither principal nor subordinate. Be careful to discriminate, in cases, between grammatical independence and logical dependence:

'Tis the mind that makes the body rich.—*Shakespeare*.

Adders and serpents, let me breathe awhile!—*Marlowe*.

Man is a torch borne in the wind; a dream  
But of a shadow.—*Chapman*.

Great God of men and women, queen of th' ayre,  
Mother of laughter, and welspring of blisse,  
O grauent that of my love at last I may not misse.—*Spenser*.

Stella, think not that I by verse seek fame,  
Who seek, who hope, who love, who live but thee;  
Thine eyes my bride, thy lips my history.—*Sidney*.

Then I shall be no more;  
And Adam, wedded to another Eve,  
Shall live with her enjoying; I extinct.—*Milton*.

Alas, 'tis true I have gone here and there,  
And made myself a motley to the view,  
Gored mine own thoughts, sold cheap what is most dear.  
—*Shakespeare*.

Ye toppling crags of ice!  
Ye avalanches, whom a breath draws down  
In mountainous overwhelming, come and crush me.—*Byron*.

O ye judges! it was not by human counsel, nor by anything  
less than the immediate care of the immortal gods, that this event  
has taken place.—*Cicero*.

## CHAPTER XIII.

### THE SENTENCE — CLASSIFICATION.

Considered in itself, a science is valuable in proportion as its cultivation is immediately conducive to the mental improvement of the cultivator.—SIR WILLIAM HAMILTON.

**AS to Structure.** A *simple* sentence is the expression of a single act of thought. There may be several things of which something is asserted, and the subject is then said to be compound; as, '*Hope and fear* are the bane of human life.' There may be several things asserted of the subject, and the predicate is then said to be compound; as, 'Charity *hopeth* all things, *believeth* all things, *endureth* all things.' The modifiers may be compound; as, 'A *diligent* and *prudent* man will be successful.' Parts which do not modify *each other* are said to be *coördinate*,—that is, of equal order or rank; as in the preceding sentence, or in the following: 'The coach will leave *the city* — *in the morning* — *before sunrise*.'

**Criterion.**—The test of a simple sentence is, that it comprises only *words* and *phrases*.

If the sentence is of the form, 'When the sun rose, the ship sailed,' it is no longer simple, since it contains two acts of thought,—two distinct subjects, 'sun' and 'ship,' and two distinct predicates, 'rose' and 'sailed,' yet so put together as to form a whole. Another peculiarity is, that the first part, 'when the sun rose,' indicates the time of sailing, and so modifies 'sailed' as a temporal

adverb. Such a sentence is said to be *complex*. Hence, a *complex*<sup>1</sup> sentence consists of two or more simple sentences, one of which is principal and the others (clauses) subordinate.

The connectives which attach dependent clauses and make complex sentences are:

1. *Relative Pronouns*,—‘who,’ ‘which,’ ‘what,’ ‘that,’ and ‘as.’

2. *Conjunctive*<sup>2</sup> *Adverbs*,—‘where,’ ‘when,’ ‘while,’ ‘how,’ ‘why,’ etc.

3. *Subordinate Conjunctions*,—‘that,’ ‘than,’ ‘as,’ ‘if,’ ‘for,’ etc.

If the sentence is of the form, ‘The sun rose, and the ship sailed,’ it is neither simple nor complex. It is not simple, because it contains more than one combination of subject and predicate; it is not complex, because the statements composing it are grammatically independent of each other—neither modifies the other. Such a sentence is said to be *compound*. Hence a *compound*<sup>3</sup> sentence consists of two or more coördinate sentences. The coördinate parts of a compound sentence are called its *members*. The members themselves may be simple or complex: (1) ‘One generation blows bubbles, and another bursts them.’ (2) ‘This part of knowledge is growing, and it will continue to grow till the subject is exhausted.’

The connectives which join members, and make compound sentences are:

1. *Copulatives*,—‘and,’ ‘both’.. ‘and,’ ‘not only’.. ‘but also.’

<sup>1</sup> Latin *con*, with, *plectere*, to twist=to twist together.

<sup>2</sup> So called because, while they modify the verb of their own clause as adverbs, they also connect sentences.

<sup>3</sup> Latin *con*, with, and *ponere*, to place=to place together.

2. *Disjunctives*,—‘or,’ ‘nor,’ ‘either’ .. ‘or,’ ‘neither’ .. ‘nor.’

3. *Adversatives*,—‘but,’ ‘yet,’ ‘still,’ ‘save,’ *etc.*

4. *Inferentials*,—‘therefore,’ ‘hence,’ ‘so,’ ‘then,’ ‘consequently.’

Nearly the whole of this exposition may be illustrated thus:

I am pleased,  
*because*  
 this has happened,  
*but*  
 I should have been disappointed  
*if*  
 it had fallen out otherwise;  
*and*  
 I think  
*that*  
 even now some of my real  
*or*  
 supposed friends will be more surprised by the arrangement  
*than*  
 [they are] satisfied with it.

**As to use.** A sentence that merely asserts a fact or enunciates a truth, is *declarative*:

‘The quality of mercy is not strained.’

This is the one form recognized by Logic. Others are resolvable into it. Its types are:

S is P.  
 S is not P=  
 S is non-P.

The subject of assertion is sometimes made the subject of inquiry. The sentence is then *interrogative*, formerly styled *direct* when it could be answered by ‘yes’ or ‘no’;



and *indirect* when it could not be so answered; the first being introduced by the verb or its auxiliary, the second by some interrogative term—pronoun, adjective or adverb: ‘*Have* you seen Henry?’ ‘*Who* defeated Burgoyne?’ ‘*Where* was he defeated?’ ‘*Which* book have you?’ In point of fact, as well as of logic, these are all of the direct form, and a proper indirect question is a dependent one—a clause that involves a question without actually putting it:

*Quid ipse sentiam exponam*=I will explain *what I think*.—*Cicero*.

*Quid sit futurum cras, fuge quærere*=Forbear to ask *what will be on the morrow*.—*Horace*.

The sentence may be intended to originate some action, and it is then said to be *imperative*—the mood of its principal verb:

‘*Disturb* his hours of rest with restless trances;  
*Afflict* him in his bed with bedrid groans.’

Any sentence that gives passionate expression to hope, joy, desire, fear, anger, grief, or pain, is *exclamatory*:

How poor, how rich, how abject, how august,  
 How complicate, how wonderful is man!—*Young*.

Generally it partakes of the interrogative form, and is introduced by ‘who,’ ‘what,’ or ‘how’: ‘*Who* would have thought it!’ ‘*What* a piece of work is man!’ ‘*How* grandly he moves!’

**Note I.**—Exclamatory sentences must be carefully distinguished from exclamatory phrases.

**Note II.**—The same sentence may be in one class and another in different uses. Thus,—

Shut the door . . . Imperative in form and meaning.

Shut the door? . . . Imperative in form, but direct interrogative in meaning.

Shut the door! . . Imperative in form but exclamatory.

How violently he shut the door! . . . Exclamatory in form and meaning.

Henry is well . . . Declarative in form and meaning.

Henry is well? . . Declarative in form but interrogative in meaning.

Is Henry well? . . Interrogative in form and meaning.

**Note III.**—The character of the sentence, as a whole, is determined by the fundamental portion of it. Thus, though the following lines contain independent, exclamatory elements, the leading proposition is interrogative:

‘What! you, that loved!

And I, that loved!

Shall we begin to wrangle?’

Similarly, this line is declarative, though it includes an imperative clause:

‘Full loud he sang, “Come hither, love, to me.”’

**Note IV.**—Subordination, whether of modifiers in general, or of clauses in particular, may be of various degrees: ‘History tells us (1) *that Socrates said* (2) *that he was declared by the oracle to be the wisest of men* (3) *merely because he knew* (4) *that he knew nothing.*’ Here the object of the principal verb consists of four clauses, of which (1) is modified by (2), (2) by (3), and (3) by (4). Observe that ‘merely’ throws the force upon the complex thought of (3) and (4), ‘merely because . . . nothing’= ‘merely for this reason’= ‘for this only.’

**Note V.**—The process of breaking up a sentence into its component parts, exhibiting, as it were, its limbs and joints, is called *Analysis*.<sup>1</sup> The example should be first examined to see whether it is simple, complex, or compound. If simple, distinguish (1) the subject, (2) the modifiers of the subject, (3) the predicate, whether verb simple or copula and its complement; (4) modifiers of the predicate. Thus:

Night, sable goddess, from her ebon throne,

In rayless majesty, now stretches forth

Her leaden sceptre, o’er a slumbering world.—*Young*.

<sup>1</sup> Greek ἀνά, back, and λύσις, loosening.

*Subject* = 'night.'

*Modifier* = 'sable goddess,' complex; base, 'goddess,' formally a noun in apposition, functionally an adjective element, itself modified by 'sable,' a normal adjective.

*Predicate* = 'stretches,' transitive verb.

*Modifiers* = {

1. 'her leaden sceptre,' complex; base, 'sceptre,' an objective noun, itself modified by 'leaden,' normal adjective, and 'leaden sceptre' by 'her' formally a pronoun in possessive case, functionally an adjective. 2. 'forth,' adverb of place. 3. 'now,' adverb of time. 4. 'from her ebon throne,' 5. 'in rayless majesty,' 6. 'o'er a slumbering world,'	}	abnormal adverbs of place and manner, each to be resolved into base (preposition and object) and modifiers.
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It may be said, but need not, that 'forth' is a constituent of the verb. The analysis of a complex sentence differs from this in no respect, save that clauses do the duty of single words or phrases, and, having been treated first as single parts of speech, are in turn to be resolved into their elements. If the sentence is compound, its coördinate sentences (members) are to be analyzed separately:

(1) 'The house fell

*and*

great was the fall thereof.'

(2) 'He goes,

*but*

it is intended that I should remain'

( = it, that I should remain, is intended).

Elliptical expressions should be supplied. Thus, 'He is as tall as I [ am tall].' 'I will go, if [it is] possible.' 'Oh, [if] might I see hell and return again, how happy were I then!'

## EXERCISES.

1. In the following, distinguish phrases and clauses from sentences:

(1) The anchor clung. (2) His food with his trunk. (3) That your sister has returned. (4) But I am also a man. (5) Support of Troy! (6) We must conquer. (7) Go. (8) Not to know me. (9) As good for a sick man. (10) A peace which consults the good of both parties. (11) Whose hat is this? (12) Whose hat he took. (13) And there was light. (14) Too gay for an old man. (15) How long did he stay?

2. Classify the following sentences (1) as to structure, (2) as to form:

(1) They devoured the earth like an army of locusts. (2) He asked, 'How came I to do this?' (3) It is too stormy for the boat to leave to-night. (4) What kind of people first inhabited England? (5) Who ever achieved anything great in letters, arts, or arms, who was not ambitious? (6) How many soldiers were killed in battle? (7) We know not whence it comes or whither it goes. (8) Come as the winds come when navies are stranded. (9) Slow melting strains their queen's approach declare. (10) Morning dawned, and all fears were dispelled. (11) When morning dawned, all fears were dispelled. (12) Forbid it, Almighty God! (13) I lisped in numbers, for the numbers came. (14) Having ridden up to the spot, the enraged officer struck the unfortunate man dead with a single blow of his sword. (15) Life is real, life is earnest. (16) God sustains and governs the world. (17) We submit to the society of those that can inform us, but we seek the society of those we can inform. (18) Having decided what was to be done, he did it with might and main. (19) After performing these good offices, the stranger left. (20) When he had performed these good offices, he left. (21) He performed these good offices, and left. (22) The ship left at sunrise. (23) The ship left at the rising of the sun. (24) The ship left when the sun rose. (25) The sun rose, and the ship left. (26) For me to labor and for you to be idle would be unjust. (27) For me to labor while you are idle would be unjust.

3. Indicate the grammatical and logical subjects and predicates of the preceding sentences, as well as of the following:

(1) To tell all that we think is inexpedient. (2) Now fades the glimmering landscape on the sight. (3) Sweet is the breath of morn. (4) There can be no natural desire of artificial good. (5) Rising early is healthful. (6) It is unlawful to kill an innocent man. (7) Better to reign in hell than serve in heaven. (8) Thee the voice, the dance, obey. (9) To whom shall I deliver the message? (10) Why do you weave around you this thread of occupation? (11) Whence comes this tumult? (12) How oft the sight of means to do ill deeds makes ill deeds done!

4. Tell whether the italicized parts are words, phrases, or clauses, and classify them as modifiers:

(1) This was all *excellent* good. (2) *Right* against the eastern gate. (3) *Even* a fool, when he holdeth his peace, is counted wise. (4) He must *needs* die. (5) You that are *noble* born should pity him. (6) Keats, a *little* before he died, said, 'I feel the daisies *growing over me.*' (7) No ticket will be issued *after to-morrow.* (8) No ticket will be issued the day *after to-morrow.* (9) *After to-morrow* is the bane of many a life. (10) I don't care a *straw* for him. (11) He strove *to please you.* (12) He thought *to please you.* (13) The effort *to please you* was of no avail. (14) Old John of Gaunt is *grievous* sick, my lord. (15) All tricks, they say, are fair *in love and war.* (16) He died *where he was born.* (17) He died in the place *where he was born.* (18) *Where he was born* is uncertain. (19) He traded *with his available capital.* (20) He traded with *what capital he had.*

5. Compose three sentences containing a noun phrase, three containing an adjective phrase, and three containing an adverb phrase.

6. Compose three sentences illustrating the use of the clause as adverb, adjective, and noun.

7. Compose three sentences illustrating the use of the adjective as an abnormal noun.

8. Three illustrating the use of the two infinitives as abnormal nouns.

9. Three illustrating the use of the clause or phrase as predicate.
10. Compose five sentences that shall contain the five relative pronouns.
11. Compose interrogative sentences for the following introductory words: who? whose? which? how? do? shall? would? can? does? may? where? when? why?
12. Compose interrogative sentences for the following phrases, and classify the phrases as modifiers: in what? on what condition? by which? on whose account? for whom?
13. Compose three complex interrogative sentences, and let the dependent clause denote time.
14. Compose three exclamatory phrases, and three exclamatory sentences.
15. Compose three compound sentences, in two of which one member shall be interrogative.
16. Compose causal clauses to limit the following statements: (1) We left the city. (2) Cultivate agreeable manners. (3) Be slow to promise. (4) Improve your time. (5) Never reveal secrets.
17. Compose conditional clauses, to limit the following: (1) We shall go. (2) The ice will melt. (3) He can perform the task. (4) The lecture will be postponed. (5) We shall be lost.
18. Compose three simple sentences with compound subjects, and three with compound predicates.
19. Compose five sentences containing the present progressive indicative, active voice.
  20. Five containing the past progressive active.
  21. Five containing the past perfect active.
  22. Five containing the past perfect passive.
  23. Five containing the future perfect passive.
  24. Six illustrating the correct use of 'may,' 'might,' 'can,' 'could,' 'would,' 'should.'
  25. Compose five sentences containing the nominative absolute, then expand the absolute phrases into clauses.



26. Combine the following statements into complex sentences — the first and second, the third and fourth, and so on — then abridge the subordinate clauses:

We left. The sun set. A sudden noise alarmed us. We were sitting under a tree. He will retire from business. He has accumulated a fortune. He means well. He makes many blunders. The peaches fall to the ground. Charles shakes the tree. He will spend four years in the country. He will follow farming.

[Consider carefully how the sentences are related in thought or idea.]

27. Compose a compound sentence, each of whose members shall be complex.

28. Compose five sentences containing adverbial clauses of purpose, then abridge the clauses into infinitive phrases.

29. Is the following an example of the absolute construction? 'And finding disciples, we tarried there seven days.'

30. Analyze:

The meeting points the sacred hair dis sever,  
From her fair head for ever and for ever.—*Pope*.

Fond fool! six feet of earth is all thy store,  
And he that seeks for all shall have no more.—*Bishop Hall*.

Most potent, grave, and reverend seigniors,  
My very noble and approved good masters,  
That I have ta'en away this old man's daughter,  
It is most true: true, I have married her:  
The very head and front of my offending  
Hath this extent, no more.—*Shakespeare*.



## CHAPTER XIV.

### THE SENTENCE—CAPITALIZATION.

Our most considerable actions are always present, like *capital* letters to an aged and dim eye.—JEREMY TAYLOR.

L ANGUAGE is a medium of communication. A principal condition of its efficiency, therefore, is clearness of expression. The important aids to this end—the choice and order of terms and constructions that are reputable and effective—will be considered hereafter. At present, attention is called to those which are minor or supplemental, though far from inessential. ‘A little thing,’ says an ancient philosopher, ‘gives perfection; but perfection is not a little thing.’ For example, compare—  
“TO THEE WE BOW, FRIEND, FATHER, KING OF KINGS!”  
with—

“To thee we bow, Friend, Father, King of kings!”

Now let any person conceive an entire page to be printed in the style of the first, and another in the style of the second, then he may estimate the advantages of a just distinction of symbols into greater and less. The former is uniform, vague, and requires study that it may be understood; the latter is differential, definite, and instantly intelligible. The one confounds the special with the ordinary; the other discriminates them. Thus, ‘king’ in its general application is begun with a small letter—the size predominant; but its particular application is marked by a larger initial: that is, prominence of the *idea*

demands a corresponding prominence of the *sign*. Similarly, if we wish to combine 'sea' and 'dead'—the one a common name and the other a common attribute—and to designate by the combination a single object, this peculiar use is rendered visible by initial capitals: 'Dead Sea.' Observe, also, the distinction between 'Long Island' and 'a long island'; between 'Green Mountains' and 'green mountains'; between 'General Jackson' and 'Jackson, the general'; 'Concord River' and 'the river Concord.' Each is an illustration of the generic converted into the specific, the internal modification being noted by an external device. Most mountains are green, but some are preëminently so. In 'general,' as an appositive, we have a class-name; but custom decrees that a certain military genius shall be known by a compound—'General Jackson.' A river is a stream, and concord is peace; and an individual stream may be designated (1) by elevating the abstract 'concord' into an appellative 'Concord,' then placing this distinctive word in apposition to the class; or (2), without any regard to grammatical relations, by consenting that 'river' shall become an inseparable constituent, which would be more in conformity with usage. 'Hudson River' is customary and integral; 'the river Hudson' is neither.

Likewise, with small initial, 'lord' denotes men of authority and power in general; with initial capital, it is applied to God, or to a particular person, as 'Lord Bacon.' In the following invocation, 'thou' is capitalized to show its reference to the Deity:

'O Thou whose love can ne'er forget its offspring, man!'

The presence of the antecedent, however, renders such

capitalization quite unnecessary, since the reference is perfectly clear without it:

‘These are *thy* glorious works, Parent of Good,  
Almighty! *thine* this universal frame,  
Thus wondrous fair: *thys*elf how wondrous then!’

We write ‘the constitution of the world,’ but ‘the Constitution of the United States’; ‘the reformation of character,’ but ‘the Reformation of Luther’; ‘a revolution in politics,’ but ‘the Revolution of 1776’; ‘democratic principles,’ but ‘the principles of the Democratic party.’ The foundation of the difference is, that *the use of a word as a proper name requires an initial capital*. It is for this reason that the significant terms in the titles of books, which are really names of individual objects, are capitalized: Gibbon’s ‘Decline and Fall of the Roman Empire.’

If the writer attaches peculiar weight to a word, he may express the fact to the reader’s eye by capitalizing either all the letters or the initial one. Thus, when a word is being defined, it is not unusual to commence it with a capital. Who has not observed how customary it is, in advertisements, to begin with capitals the names of the leading objects to which it is desired to draw attention?

Though not for the sake of emphasis, yet still to assist the reader’s understanding, the beginnings of sentences, while marked by certain *points* or *stops*, are also capitalized; and when one sentence is contained in another as a quotation, without change of form or introductory connective, the initial capital is retained: ‘Remember the maxim, “Honesty is the best policy;”’ but, ‘Remember that “honesty is the best policy.”’

Enough has been said to make it clear that capital letters are, fundamentally, mechanical devices to give to

certain ideas a visible preëminence — to represent the conspicuity of the thing by the conspicuity of its symbol. This explains, essentially, the former custom of employing them with far greater frequency than now. Almost every noun, almost every word of the slightest importance, once had its initial thus distinguished. A passage from Clarendon's *History of the Rebellion*, on the death of Lord Strafford, will furnish a moderate specimen:

Thus Fell the greatest Subject in power, and little inferior to any in Fortune, that was at that time in any of the three Kingdoms; Who could well remember the time when he led those People who then pursued him to his Grave. He was a man of great Parts, and extraordinary Endowments of Nature; not unadorned with some addition of Art and Learning.

Thus, too, Carlyle, and others of the German school of thought and expression, show at this day a like tendency to superabundance:

To the eye of vulgar Logic, what is man? An omnivorous Biped that wears Breeches. To the eye of Pure Reason, what is he? A Soul, a Spirit, and divine Apparition. Round his mysterious *Me*, there lies, under all those wool rags, a Garment of Flesh (or of Senses), contextured in the Loom of Heaven. . . . Deep-hidden is he under that strange Garment; amid Sounds and Colors and Forms, as it were, swathed-in, and inextricably over-shrouded; yet it is sky-woven, and worthy of a God.<sup>1</sup>

The prevailing practice, however, limits capitalization chiefly to the following applications:

1. The first word of a sentence.
2. The first word of a line of poetry.
3. The first word of a direct quotation — one expressing a thought, and not introduced by a conjunction.
4. The first word of statements enumerated in a formal manner. Thus:

<sup>1</sup> *Sartor Resartus*.

'To establish the similarity of two polygons, it must be proved: (1) That they are mutually equiangular; (2) That their corresponding sides are proportional.'

5. The first word of an illustrative example (a quotation, or assumed to be such), if it forms a complete statement; as, 'A good conscience is a continual feast.'

6. Proper names; hence names of the months and days of the week, all of which are proper in origin and use; hence, also, the important words in the title of a book or essay, and all appellations of the Deity.

7. Proper adjectives.

8. The pronoun 'I' and the interjection 'O.'

9. Names of objects *vividly* personified:

Break, break, break,  
On thy cold, gray stones, O *Sea* !—*Tennyson*.

10. Titles of office and honor, when descriptive of persons or addressed to them.

**Note I.**—The original of 'capital' is the Latin *capitalis*, from *caput*, head; and large letters are so called because they are usually placed at the *heads* of words or sentences.

**Note II.**—A quotation is *direct* when the idea or thought is presented in the exact language of the writer or speaker; as, 'Bion said, "*Know thyself*."' It is *indirect* when the substance, without the form is given; as Bion said that *we should know ourselves*. The first is known in Latin as *oratio recta*; the second, as *oratio obliqua*.

**Note III.**—Not infrequently words derived from proper names have lost their primary reference, like coins that are worn and faded by currency. Such are usually written with small initials: 'stentorian,' synonymous with 'loud,' from Stentor, a fabulous personage noted for the strength of his lungs; 'china' (ware), 'turkey' (fowl), 'prussic,' 'damask,' 'hermetical,' 'epicurean'; 'to hector,' 'to romance,' 'to galvanize.'

**Note IV.**—‘O’ and ‘oh’ are both emotive: but the former is commonly used only before the names of objects addressed, is seldom succeeded by punctuation, and must always be a capital; the latter is used by itself, expresses a deeper feeling, has a comma or exclamation point after it, and, except at the commencement of a sentence, begins with a small letter:

O thou! that, with surpassing glory crown'd,  
Look'st from thy sole dominion, like the god  
Of this new world, at whose sight all the stars  
Hide their diminished heads; to thee I call,  
But with no friendly voice and add thy name,  
O Sun! to tell thee how I hate thy beams,  
That bring to my remembrance from what state  
I fell.—*Milton*.

Dear fatal name! rest ever unrevealed,  
Nor pass these lips in holy silence sealed.  
Hide it, my heart, within that close disguise,  
Where, mix'd with God's, his lov'd idea lies,  
Oh! write it not, my hand! his name appears  
Already written:—blot it out, my tears!

—*Pope: Eloise to Abelard*.

**Note V.**—In personification, though strong, it should be considered whether an individual or a class, whether one object or a plurality, is personified; that is, whether the name should be regarded as proper or common. The distinction is well illustrated in Adam's impatient invocation of the world to know his origin:

Thou *Sun*, said I, fair light!  
And thou enlightened *Earth*, so fresh and gay!  
Ye *hills* and *dales*, ye *rivers*, *woods* and *plains*,  
And ye that live and move, fair *creatures*, tell,  
Tell, if you saw, how came I thus, how here?—*Milton*.

**Note VI.**—These observations suggest that every rule of capitalization derives its validity and value from this principle,—that the cardinal design of capitals is to exhibit to the eye the *idea*; consequently, that their different uses are mainly reducible to two, the indication of proper names, and the indication of emphasis. In any



given case, let it be asked rather why they should be employed than why they should be omitted.

**Note VII.**—It follows, moreover, from the essential function of capitals—to bring out the meaning of a sentence—that something must be allowed to taste. What is not evidently imperative, may be admissible, though not accordant with the best practice. Within reasonable limits the usage of the same or of different writers may properly vary:

The cane-brakes of the *state* of Louisiana.—*Bancroft*.

The union of the *States*.—*Everett*.

Used in Louisiana and some neighboring *states*.—*Worcester*.

The people in his own *state*.—*Bryant*.

The *States* of Italy.—*Macaulay*.

In the service of a single *state*.—*Ibid*.

For the *Bar* or the Pulpit.—*Mandeville*.

He is member of the *bar*.—*Worcester*.

*O* the barren shore!—*Tennyson*.

*O* well for the sailor lad!—*Ibid*.

*O* Love, if death be sweeter, let me die.—*Ibid*.

*Oh* soul! be changed into small water-drops.—*Marlowe*.

*O* Christ, my Saviour, my Saviour!—*Ibid*.

*O* then his lines would ravage savage ears.—*Shakespeare*.

*O* gentle lady, do not put me to it.

For I am nothing, if not critical.—*Ibid*.

## EXERCISES.

1. Explain the capitalization:

Malicious Envy rode

Upon a ravenous wolf, and still did chaw  
Between his cankered teeth a venomous toad,  
That all the poison ran about his jaw.—*Spenser*.

And is there care in Heaven? and is there love  
In heavenly spirits to these creatures base,  
That may compassion of their evils move?—*Ibid*.



One cried, 'God bless us!' and 'Amen,' the other;  
 As they had seen me with these hangman's hands.  
 Listening their fear, I could not say 'Amen,'  
 When they did say, 'God bless us!'—*Shakespeare.*

O RARE BEN JONSON.—*Inscription on Jonson's Tomb.*

In the Old Testament, if you listen to David's harp, you shall hear as many hearse-like airs as carols; and the pencil of the Holy Ghost hath labored more in describing the afflictions of Job than the felicities of Solomon.—*Lord Bacon.*

One fatal tree there stands, of Knowledge call'd,  
 Forbidden them to taste: Knowledge forbidden?—*Milton.*

When I was young? Ah, woful 'when'!  
 Ah, for the change 'twixt Now and Then!—*Coleridge.*

The ladies who carry fans under me are drawn up twice a day in my great hall, where they are instructed in the use of their arms, and exercised by the following words of command: Handle your fans, Unfurl your fans, Discharge your fans, Ground your fans, Recover your fans, Flutter your fans.—*Addison.*

O lyric Love, half angel and half bird,  
 And all a wonder and a wild desire!—*Browning.*

I shall die with confusion, if I am forced to advance! Oh, no, I can never advance. I shall swoon, if I should expect advances.—*Congreve.*

## 2. Distinguish:

He referred to the *union* of the States.

The *Union*, the Constitution, and the enforcement of the Laws.  
 —*Henry Clay.*

Solomon says, '*Pride* goeth before destruction.'

Solomon says that '*pride* goeth before destruction.'

With Mr. Headly, an event always '*transpires*.'—*Poe.*

And, '*This* to me?' he said.—*Scott.*

Wave your tops, ye *pin*es.—*Milton.*

This struck the *Oak*, with a thought of admiration.—*Æsop.*

The design of an infinite *Creator*.—*John Wilson.*

Either the world had a *creator*, or it existed by chance.—*Prof. Gibbs.*

He has many *friends*.

William Penn with a few *Friends*.

A chapter in your *history*.

A chapter in your *History*.

He was educated in a *university*.

He visited the *University*.

The *devils* apart sat on a hill retired.—*Milton*.

They have coined out of Machiavelli's Christian name a nickname (Nick) for the *Devil*.

3. Make the necessary corrections, giving the reasons:

(1) We had much pleasure. (2) My name is pleasure. (3) The entrance into the garden of hope was by two gates; one of which was kept by reason, and the other by fancy. (4) The general assembly meets on the first monday in January. (5) Let not the snares of the world, Oh my Son, take away your heart from good. (6) Three cheers were given for the 'champion of the south.' (7) The bible says, 'children, obey your parents.' (8) She is gone to him that comforteth as a father comforteth. (9) The president lives in the white house. (10) These birds go South in Winter, but return in Spring or Summer. (11) At length the toleration act was sent down to the commons. (12) He flattered himself that the tories might be induced to make some concessions to the dissenters, on condition that the whigs would be lenient to the jacobites. (13) See art's fair Empire o'er our shores advance. (14) Burke's 'philosophical inquiry into the origin of our ideas of the sublime and beautiful,' and allison's 'essays on the nature and principles of taste,' are works of permanent value. (15) The reign of queen Anne is generally admitted to have been the augustan age of English literature. (16) The norman conquest was the means of introducing chivalry and the feudal system into England. (17) The wars of the roses desolated britain between the years 1455 and 1485. (18) The work is admirably adapted to the use of schools:

by thorough and varied exercises;  
 by frequent and complete reviews;  
 by simplicity of terms and arrangement.

(19) To the memory of  
 William Wordsworth,  
 a true philosopher and poet,  
 who by a special gift and calling of almighty god,  
 whether he discoursed on man or nature,  
 failed not to lift up the heart to holy things,  
 tired not of maintaining the cause of the poor and simple,  
 and so, in perilous times, was raised up to be  
 a chief minister; not only of noblest poesy,  
 but of high and sacred truth.<sup>1</sup>

*Suggestion.*— Let it here be required to distinguish, among significant and important terms, those which are preëminent.

4. Express correctly (with period after each) the abbreviations of the following:

Connecticut, captain, massachusetts, president, alabama, colonel, nebraska, october, april, county, iowa, example, credit, ohio, doctor, master, maine, mister, mistress, saint, street, vermont, number, post office, new hampshire, member of congress, before christ, collect on delivery.

5. Illustrate, from Shakespeare, Tennyson, Longfellow, Scott, or George Eliot, six different uses of capital letters.

<sup>1</sup> Inscription on the mural monument in Grasmere Church.

## CHAPTER XV.

### THE SENTENCE — PUNCTUATION.

The particulars first, then the generalization.— SPENCER.

And how did Garrick speak the soliloquy? Oh! against all rule; most *ungrammatically*. Between the nominative case, which your lordship knows should govern the verb, he suspended his voice a dozen times, three seconds and three fifths, by a stop-watch, my lord, each time.— STERNE.

**R**EFERENTIAL.— The meaning of a sentence is made clear chiefly by a proper arrangement of its words; but sometimes, in spoken language, by proper pauses; and, in written or printed discourse, by proper *punctuation*. Marks so employed are called, from their effect, *stops*; from their appearance, *points*, the Latin for which is *punctum*.

It is often desired, for example, to refer the reader to some note, explanation, or other matter in the margin of a page or at the end of a chapter or book. For this purpose the following points have been in general use:

Star, or Asterisk	(*)	Section	(§)
Dagger, or Obelisk	(†)	Parallels	(  )
Double Dagger, or Diesis	(‡)	Paragraph	(¶)

These are used in the order here presented, and are placed, somewhat in the manner of algebraical exponents, over words *from* which, and also at the head of those *to* which, reference is made. When references on any page are numerous, the above marks, if others are required, are simply doubled.

More recently, however, it has been regarded as an improvement, in simplicity and neatness, to use letters or figures of a smaller size, technically styled, from their position, *superiors*; as, <sup>a</sup> or <sup>1</sup>. A cursory inspection of the late leading publications of Europe or America will show how rapidly the earlier notation is becoming obsolete.

**Elliptical.**—Omissions are various, and the devices that indicate them are correspondingly so:

Comma	(,)	Caret	(^)
Period	(.)	Ditto	(" or “)
Dash	(—)	Stars	(* * * * *)
Blank		Dots	(. . . . .)
Apostrophe	(')	Hyphens	(- - - - -)

A connective, for example, may be omitted:

Are all thy conquests, glories, triumphs, spoils,  
Shrunk to this little measure?—*Shakespeare*.

A word may be abbreviated:

Dr. H. Marsh, F.R.S.; b. 1757, d. 1839.

Intermediate letters, figures, or words may be suppressed:

By H—ns!=By Heavens!

Matt. ix, 1-6=Matt. ix, 1, 2, 3, 4, 5, 6.

‘She replied that Mrs. Divinity, my lady —’s gentle-woman, told her all the maids at — had tea, and saw company of an afternoon.’

Sometimes there is an ellipsis of ‘namely,’ or terms of similar import, introducing an appositional element:

‘The four great names in English poetry are almost the first we come to,—Chaucer, Spenser, Shakespeare, and Milton.’



A line of stars indicates that some part of a quotation is omitted:

The rolling year  
Is full of Thee. Forth in a pleasing spring  
Thy beauty walks, thy tenderness and love.  
\*            \*            \*            \*            \*  
Echo the mountains round, the forest smiles,  
And every sense and every heart is joy.—*Thomson*.

The present tendency is to substitute dots, or periods, as more agreeable to the eye:

Thought engenders thought. Place one idea on your paper, another will follow it, and still another, until you have written a page. You cannot fathom your mind. . . . The key to every man is his thought. . . . He can only be reformed by showing him a new idea which commands his own!—*Emerson*.

When dots or hyphens are used to lead the eye to the end of a line for a completion of the sense, as in the tabular contents of a book, or in the preceding bill of items, they are called *leaders*.

**Etymological.**—Several of the foregoing uses of punctuation, as abbreviation and elision, might with equal propriety be considered here; but not to recur to these, etymological points indicate, in general, something about the formation of words; in particular:

1.—*The separation of contiguous vowels*:—by the *dieresis*; as, ‘coöperate,’ ‘zoölogy.’ Note the position. Less frequently a hyphen is used, as ‘pre-existent.’

2.—*The quantity of a syllable*:—if long, by the *macron*, as ‘fāte’; if short, by the *breve*, as ‘făt.’ In verse, where stress constitutes length, these signs, when it is



desired to make the quantity apparent, are placed over the accented and unaccented syllables:

Thě cūrfēw tōlls thě knēll ōf pārtīng dāy,  
Thě lōwīng hērd wīnds slōwlŷ ō'er thě lēa.—*Gray.*

3.—*Accentual pronunciation*: by the *acute*, as 'philos'opher'; by the *grave*, as in poetry, to signify that a syllable commonly suppressed in utterance, must be separately sounded for the sake of the metre:

The tackle of my heart is cracked and burnt;  
And all the shrouds wherewith my life should sail,  
Are *turnèd* to one thread, one little hair.—*Shakespeare.*

By the *circumflex*, as 'wâr.' In elocution, the first denotes rising inflection; the second, falling; the third a wave, or combination of both. To these may be added the *cedilla*, placed under *c* in some unnaturalized French words, to show that, contrary to analogy, it has the sound of *s*, 'façade,' 'chaise'; the *ilde* (over *n=ny*) of frequent occurrence in Spanish, as 'señor.'

4.—*The union of simple words in a compound*: by the *Hyphen*, when the constituents do not completely coalesce; as, 'the *incense-breathing* morn.'

5.—*Syllabication, or the division of words into syllables*: either when it is desired to exhibit the parts, as 're-ject-ed'; or when it is necessary to put a portion into the next line,—

'Pyrrhus, you tempt a danger high,  
When you would steal from angry li-  
oness her cubs.'

The subjoined rules, which cover most cases of such division, may be of service:

- (1) Join consonants to the vowels whose sounds they modify; as, 'ep-i-dem-ic,' 'an-i-mos-i-ty.'
- (2) Prefixes and suffixes form distinct syllables, when possible without misrepresenting the pronunciation; as, 'form-er,' 're-print,' 'dis-grace-ful.'
- (3) In the case of compounds, the divisions fall between the simple constituents; as 'horse-man,' 'more-over.'

**Typographical.**—In an age of writers and printers, not a few persons are likely to become connected in some way with the public press. For the convenience of such, we give a specimen 'proof-sheet,' exhibiting the marks used in the correction of errors, which even the best of 'compositors' will make in the arrangement of the types. The other symbols are self-explanatory.

## SPECIMEN OF PROOF-SHEET MARKED FOR CORRECTION.

Mr. THOMAS. I do not wish to present that as the view of the gentleman from Mississippi if it was the view of another. All I have ~~now~~ to say is, it was the correct view. And let me say it was the correct view, for this reason, that the committee were restricted as to evidence, and could not go to the centre of the evidence referred to them in the pending contest; and ~~and~~ no gentlemen of that committee influenced by any view of the case which he might have from having looked into the evidence relating to the contest pending. In the case Clark vs. Giddings, I believe the majority of the Committee on Elections thought Clark could be seated after he had been admitted to a prima facie seat and had been sworn in.

And it turned out that he was afterward unseated. Perhaps I am about to speak hastily, but I will say I think, if I knew now today that Wiltshire would upon the hearing of his contested election case be declared not elected to the seat, still it would be the duty of the Committee on Elections to report this resolution, and the duty of the House to admit him to a seat, until the question of fact is ascertained and the case decided upon its merits. The committee have nothing then, to do with that view of it; that is a matter to come up hereafter. Is there any objection to that? Now let me go back to what I was about to cite, to show that this certificate is in proper form, or in form words which I do not consider material, to the case of Foster against Caesar. In that case the governor had issued a proclamation as to which the committee say it is a blank in reference to the (21st) district, and they did not consider it.

Upon the very face of the certificate the Governor states that as the acting governor had failed to issue a certificate, for that reason he (the governor) certifies that the foregoing statement with the explanatory notes is a "full, true, and correct exhibit of the votes polled for the Representative from the third congressional district of Arkansas, Mr. WARREN."

I yield fifteen minutes to the gentleman from Tennessee [Mr. Harrison].

Mr. HARRISON. I want to ask the chairman [Mr. SHANKS] if the

## EXPLANATION.

- σ* also written *dele*; Lat. *delere*, to blot out; a technically-shaped terminal *∩* (d)
- stet* Lat. *stet*, let it stand. The dots under should not be omitted
- em\** dash. An en\* dash may be more clearly expressed thus *em* <sup>dash</sup>
- tr* the first two letters of the word *transpose*; reverse the order of words or letters
- min* make no paragraph. The line is indispensable, but this with *no ¶* will be plain
- †* hyphen. No other mark, or remark, is necessary in the margin of proof
- ∩* bring words or letters close together
- em\* quadrat. An en\* quadrat should be marked *em* <sup>quadrat</sup>
- ∩* turn around. This mark is different from a *∩* but is frequently mistaken for it
- ↓* bring out to line, or bring thus far to left. To move to right express thus *↓*
- lead* a thin metal plate used between lines.† Surface of lead shown on opposite page
- tr* transpose space so as to make proper words; change one space with another
- X* substitute perfect for imperfect type
- uf* the first letters of the words *wrong, font*. A font is a series of type
- =* make words or letters range, or line properly
- ↓* push down below type-height so as not to appear
- ✓* observe matter encircled. This mark does not necessarily suggest error;
- ?* correctness of matter encircled is questioned
- eq* equalize space between words or lines
- over* take over to the beginning of the next line
- ital* use Italic type. Roman type should be indicated thus *rom*
- ¶* make paragraph.
- wh* insert as copy. This means that matter is omitted, for which see original copy
- ?* interrogation-point. This reference should not be confounded with the query mark
- l.c.* use lower-case letters. The ordinary body-type of a book is called lower-case
- diph* diphthong. The kern over represents a ligature, and should always be marked *ai*
- spell* spell instead of using figures; or the word or words may be written in the margin
- ∩* inverted comma. One of two points being wrong ( ' , ), both may be marked *∩*
- σ* take out, leaving no space. The mark below the *σ* means close up
- s. caps* use small capitals. One letter may be marked *sc* or it may be indicated thus *sc*
- caps* use capitals. One letter may be written in margin, thus *cap*

\* An em quadrat is a space the thickness of the letter *m* of the type used; an en is half that thickness, or a space equal to the letter *n*

† The word *lead* is also used as a verb, and means to lead out, or put leads between the lines

‡ These marks should never appear unnoticed in margin of proof returned to printers; the necessary correction should be made or the reference marked off

**Rhetorical.**—It is obvious that the chief requirement of a good sentence is a proper arrangement of its parts. Observe, for instance, the ambiguity of relation in the following:

‘Several men died *in my ship of fever*.’

‘I hope *not much to serve* those whom I shall not happen to please.’

‘The rabid animal, before it could be killed, severely bit *Mr. Hutton and several other dogs*.’

‘It is folly to pretend to arm ourselves against the accidents of life by heaping up *treasures which* nothing can protect us against but the good providence of God.’

In order that the logical or grammatical dependence may be instantly apparent, a rearrangement is necessary, conformably to the rule that qualifying elements must be placed as near as possible to those which they qualify:

‘It is folly to pretend, by heaping up treasures, to arm ourselves against the accidents of life, against which nothing but the good providence of God can protect us.’

Everyone has observed, too, how greatly, in spoken address, clearness is promoted by the arts of elocution, especially by proper pauses and inflections. We have seen, also, how certain devices that appeal to the eye, as *capitals* and *marks*, conduce to make written language more effective by exhibiting ideas with greater precision and definiteness. Of these secondary aids, we are now to consider the most important—the application of those points which are principally employed to indicate separation in the relations of the thought or some peculiarity in its nature.

1. ‘The troops landed and killed a hundred Indians.’ Here ‘Indians’ is the common object of the two verbs.

To restrict it to the second, a point must be inserted after the first: 'The troops landed, and killed a hundred Indians.'

2. 'I can not violate my oath to support the Constitution.' It is here implied that the infinitive phrase modifies 'oath.' If logically connected with 'violate,' its separation from the former should be denoted thus: 'I can not violate my oath, to support the Constitution.'

3. 'I said he is dishonest, it is true; and I am sorry for it.' This differs widely from: 'I said he is dishonest; it is true, and I am sorry for it.' Of what is 'true' affirmed in the two cases?

4. "'John," said Thomas, "would come if he could."' Omit the marks, and two essentially different meanings are possible.

5. 'My son is the man responsible.' This is capable of three constructions, one of which must be indicated to the ear or to the eye, before any exactness can be attained. (1) 'Son' may be subject and the sentence declarative. (2) 'Son' may be subject, and the sentence interrogative in thought. (3) 'Son' may be independent, and the sentence interrogative in thought and form. (1) requires a period at the end; (2), a question-mark; and (3), a comma after 'Son,' additionally.

6. Compare:

'You did not see him, <i>then?</i> ' 'He gave the ideal, <i>too</i> , of beauty.' 'So, pleased at first, the Alps we try.'	} with {	'You did not see him <i>then?</i> ' 'He is <i>too</i> bad to go there <i>too</i> .' 'So pleased at first, the Alps we try.'
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7. 'The patriot disturbances in Canada wakened deep interest among the people of the United States who lived adjacent to the frontier.' The apparent meaning is, that all Americans live near the frontier. The true meaning is, that the alleged interest was felt only by the frontier portion. In the one view, the relative clause is parenthetical — not vitally related. In the other, it is restrictive — essentially connected, and the comma should be omitted. Similarly, 'All the cabin passengers, situated beyond the centre of the boat, were saved.' Were *all* so situated and saved, or only a certain small part?

8 'Far below the little stream of the Oder foamed over the rocks.' The reader naturally enunciates 'the little stream of the Oder,' as in the objective case after 'below,' although quickly warned by the predicate to go back and read differently. The confusion is avoided by cutting off 'far below,' or by placing it in the predicate, where it logically belongs, as a modifier of 'foamed.'

9. 'When the day returned the professor, the artist, and I rowed to within a hundred yards of the shore.' The true meaning will be developed by a comma after returned, or by shifting the transposed part: 'The professor, the artist, and I, rowed, when the day returned, to within a hundred yards of the shore.' It will be noticed that the interpolation between 'rowed' and its adverbial phrase demands the insertion of two points. A comma is necessary to show that the temporal clause limits 'rowed' less than does the local; for it is evident that the *when* is here not so important as the *where*. The former is a subordinate circumstance; the latter is the essential fact to be expressed, and hence is restrictive. A comma is also nec-



essary to make it plain that 'returned' is not modified by what follows.

10. 'Since our journey began it had rained in torrents and now both horse and rider refused to go a step farther.' Here, we may say, are two articulations, or joints: one after 'began,' which is the less; one after 'torrents,' which is the greater. If the first requires a comma, the second will therefore require a semi-colon: 'Since our journey began, it had rained in torrents; and now both horse and rider refused to go a step farther.'

11. 'There are three genders the masculine the feminine and the neuter.' Here we have three appositives, coördinate modifiers of 'genders.' A point is required after the first to show an ellipsis of 'and'; hence after the second to show that 'feminine' and 'neuter' are not a unit—are not more closely related in idea than 'masculine' and 'feminine.' But the great separation is after 'genders,' and must be distinguished by a greater pause: 'There are three genders; the masculine, the feminine, and the neuter.'

12. 'A tree consists of four parts first leaves second branches third trunk fourth roots.' Here the least degree of separation is after the ordinals, which have been introduced to make the enumeration more deliberate or formal; and hence these are cut off by commas, to show that they are not modifiers. The next higher degree is between the particulars enumerated. Hence these require semi-colons. The highest is after 'parts' and must therefore be distinguished by a colon: 'A tree consists of four parts: first, leaves; second, branches; third, trunk; and fourth roots.'

•

13. 'Said Keats, "I feel the daisies growing over me."' The grammatical connection between the object and the verb is closer when the sentence assumes the form: 'Keats said that he felt the daisies growing over him.' A formal reference to the quotation increases the separation. 'These are the words of the dying Keats: "I feel the daisies growing over me."' In the first form, the quotation is direct and objective; in the second, it is indirect, and nominative by apposition. Make the appositive intermediate between subject and verb, the punctuation will vary accordingly: 'These words, "I feel the daisies growing over me," were spoken by the dying Keats.'

14. 'Conversation makes a ready man; writing, an exact man; reading, a full man.' If the comma is inserted to denote the omission of the verb, the semi-colon must mark the great divisions, which fall between the members. The sentence will not be misunderstood, however, if punctuated thus: 'Conversation makes a ready man, writing an exact man, reading a full man.'

15. 'He had all the boldness of the lion; and he had also the wisdom of the serpent: but he lacked the innocence of the dove.' First and second members separated by a semi-colon. Colon after 'serpent' to indicate that the following member is balanced against the two preceding. The same effect may be produced by substituting comma for semicolon, and semicolon for colon: 'He had all the boldness of the lion, and he had also the wisdom of the serpent; but he lacked the innocence of the dove.'

From these typical examples the following important principles are sufficiently clear:

1. That punctuation is influenced by the sense.
2. That punctuation is influenced by position.
3. That punctuation is influenced by the points required elsewhere.
4. That the primary purpose of punctuation is to indicate to the eye the construction of the sentence in which it occurs.
5. That punctuation is thus only a means of facilitating that analysis and synthesis which the mind must make, consciously or unconsciously, before the most ordinary passage can be comprehended.
6. That the guides to correct punctuation are judgment and taste. The first determines the organic relations which marks indicate; the second determines the choice, where good usage admits a choice, between two modes of indicating those relations.

With these fundamental results, we come next to speak, somewhat in detail, of the applications based upon them.

#### PERIOD.

1. A period is put at the end of every declarative or imperative sentence; sometimes, modestly, after a sentence in the exclamatory or interrogative form:

How vain are all the hopes of theory, when unsupported by habitual practice.—*Eclectic*.

What would become of the finances, what of the marine, if the Whigs . . . . were to manage the revenue, and Whigs who had never walked over a dock-yard were to fit out the fleet.—*Macaulay*.

2. A period, as already observed, is put after every abbreviation. As it indicates merely an omission, it supersedes no point except itself: 'Prof. W. G. Williams, LL.D., of Ohio Wesleyan University.' Compound numbers, on the ground of taste, form an exception.

3. A period is placed after Roman capital and small letters used as numerals. This practice, however, is losing favor. It is considered more tasteful, and equally clear, to omit the period: 'Edward IV was a vigorous ruler.'

4. A period is put after headings, sub-headings, or similar expressions, significant alone.

#### INTERROGATION.

1. An interrogation point is put after complete questions, whether asked by the writer or quoted directly:

'What can I do for you?' "What do you say?" cried the officer.' 'He asked, "Why do you weep?"'

Questions quoted indirectly are not so distinguished:

'He asked me why I wept.' 'The judge asked the witness if he believed the man to be guilty.'

2. An interrogation point may supersede the comma, semicolon, or colon:

'Is any among you afflicted? let him pray.'

'For what is a body but an aggregate of individuals? and what new right can be conveyed by a mere change of name?'

3. An interrogation point is put after elliptical questions having a common dependence:

What is meant by 'constitution'? by 'constitutional government'? by 'better'? by 'a population'? and by 'absolutism'?—  
*J. H. Newman.*

If, however, the sense is suspended, no interrogation point is allowed until a question is completed. Compare, ‘How shall a man obtain the kingdom of God? by impiety? by murder? by falsehood? by theft?’ with, ‘Shall a man, by impiety, by murder, by falsehood, by theft, obtain the kingdom of God?’

4. An interrogation point is sometimes inserted with curves to express doubt without formal denial:

If the immortal Bacon — the wisest, greatest, *meanest* (?) of mankind — disgraced the judgment seat, *etc.*—*Edinburgh Review*.

### EXCLAMATION.

1. An exclamation point is put after sentences and parts, if sufficiently emotional, very much as the question-mark is used after expressions denoting inquiry:

Those evening bells! those evening bells!

How many a tale their music tells

Of youth and home, and that sweet time

When last I heard their soothing chime.—*Moore*.

And like a silver clarion rung

The accents of that mountain tongue,

Excelsior!—*Longfellow*.

How poor, how rich, how abject, how august,

How complicate, how wonderful is man!—*Young*.

Yeho! Yeho! through lanes, groves and villages.—*Dickens*.

Oh! that I could return once more to peace and innocence! that I hung an infant on the breast! that I were born a beggar! . . . I would toil till the sweat of blood dropped from my brow, to purchase the luxury of one sound sleep, the rapture of a single tear.—*Schiller*.

Here I stand for impeachment or trial! I dare accusation! I defy the honorable gentleman! I defy the government, I defy their whole phalanx!—*Grattan*.

2. This point is generally put after interjections:

*Oh!* you went with him, did you?—*Goodrich*.

*Ah!* there's a deathless name.—*Willis*.

But observe:

Snug and safe is that nest of ours

Hidden among the summer flowers.

Chee, chee, chee!—*Bryant*.

O, better that her shattered hulk

Should sink beneath the wave!—*Holmes*.

Ere I was old? Ah, woeful 'ere'!—*Coleridge*.

But oh, that deep romantic chasm which slanted

Down the green hill, athwart a cedarn cover!—*Ibid*.

3. Two or more points are sometimes used to attract attention, or to emphasize thought:

'Selling off below cost!!'

Reduce Providence to an alternative!!!—*Sidney Smith*.

4. The point is further used with curves, to denote irony or contempt:

'The measures which he introduced to Congress, and which ought to have been carried by overwhelming majorities (?), prove him to have been in every sense a great statesman (!).'

#### COLON.

1. The colon is put at the end of a sentence grammatically finished, yet followed by something without which the full force of the remark is lost:

Our good and evil proceed from ourselves: death appeared terrible to Cicero, indifferent to Socrates, desirable to Cato.—*British Essayists*.

2. A colon is put between the great divisions of a compound sentence when minor divisions are marked by the semicolon:

‘There seems to have been an Indian path; for this was the ordinary route of the Mohawk and Oneida war-parties: but the path was narrow, broken, full of gullies and pitfalls, crossed by streams, and, in one place, interrupted by a lake which they passed on rafts.’

3. A colon is put before an enumeration, when the particulars themselves are separated by semicolons:

In the language of commerce, ‘money’ has two meanings: ‘currency,’ or the circulating medium; and, ‘capital seeking investment,’ especially investment on loan.—*Mill*.

4. A colon is put at the end of whatever formally promises or introduces something:

*This is the state of man: to-day he puts forth  
The tender leaves of hope; to-morrow blossoms,  
And bears his blushing honors thick upon him;  
The third day comes a frost, a killing frost.—Shakespeare.*

Dr. Johnson’s famous parallel between Dryden and Pope concludes *as follows*: ‘If the flights of Dryden therefore are higher, Pope continues longer on the wing. If of Dryden’s fire the blaze is brighter, of Pope’s the heat is more regular and constant. Dryden often surpasses expectation, and Pope never falls below it. Dryden is read with frequent astonishment, and Pope with perpetual delight.’

We hold *these* truths to be self-evident: that all men are created equal; that they are endowed by their Creator with certain inalienable rights; that among these are life, liberty, and the pursuit of happiness.—*Declaration of Independence*.

5. The colon is put after words or phrases that are promissory:

For example: When the verb is a passive, the agent and object change places. Better: When the verb is passive, the agent and the object change places.



## SEMICOLON.

1. A semicolon is put between the larger divisions of a sentence, if the smaller portions require to be separated by a comma:

That the world is overrun with vice, can not be denied; but vice, however predominant, has not yet gained unlimited dominion.—*Johnson*.

Without dividing, he destroyed party; without corrupting, he made a venal age unanimous.—*Grattan*.

A great author . . . writes passionately, because he feels keenly; forcibly, because he conceives vividly.—*J. H. Newman*.

2. A semicolon is often put between coördinate members when a comma would not seem to give due weight to the thought:

‘A clownish air is but a small defect; yet it is enough to make a man disagreeable.’

‘We have carved a cross upon our altars; but the smoke of our sacrifice goes up to Thor and Odin still.’

‘The wind and rain are over; calm is the noon of day; the clouds are divided in heaven; over the green hill flies the inconstant sun.’

3. A semicolon is put between serial clauses or phrases having a common dependence:

As a traveller, Smith had roamed over France; had visited the shores of Egypt; had returned to Italy; and, panting for glory, had sought the borders of Hungary, where had long existed a hereditary warfare with the followers of Mahomet! —*Bancroft*.

‘To give an early preference to honor above gain, when they stand in competition; to despise every advantage which cannot be attained without dishonest arts; to brook no meanness, and stoop to no dissimulation,—are the indications of a great mind.’

4. A semicolon is put before an informal enumeration, if the particulars themselves require only a comma.

‘To Greece we are indebted for the three principal orders of architecture; namely, the Doric, the Ionic, and the Corinthian.’

But neater:

‘The essence of all poetry may be said to consist in three things,— invention, expression, and inspiration.’

5. A semicolon is put before ‘as’ preceding an illustrative example:

‘Can’ signifies ability; as, ‘I can read.’

‘Pre’ is derived from the Latin *præ*; as in ‘prefix,’ ‘prejudice,’ ‘predetermine.’

But note:

Many words, as ‘inquire, enquire,’ ‘sceptic, skeptic,’ are differently spelled in English.

Many words are differently spelled in English: ‘inquire, enquire’; ‘jail, gaol’; ‘sceptic, skeptic.’

Some words are irregularly compared, as ‘good,’ ‘better,’ ‘best.’

## COMMA.

1. No comma is put between restrictive elements and that which they restrict:

‘*He who* is his own lawyer, is said to have a fool for a client.’

‘Ambition is the *germ from which* all growth of nobleness proceeds.’

‘Death is the *season which* brings our affections to the test.’

‘There are moral *principles slumbering* in the souls of the most depraved.’

‘There is no *such* partition in the spiritual world *as* you see in the material.’

‘Mark the majestic simplicity of those *laws whereby* the operations of the universe are conducted.’

‘Swift *asserts that* no man ever wished himself younger.’

‘We all *know how* a man of mighty genius can impart himself to other minds.’

But with these compare:

‘Seneca *says, “There* is a settled friendship between God and good men.”’

‘There are many *dreams, fictions, or theories, which* men substitute for truth.’

Here the object, though restrictive, is set off in the service of the eye. The relative clause, though restrictive, is preceded by a comma, to show its equal relation to each of the three antecedents.

2. Independent elements are separated from the context by commas:

*Mark Antony, here,* take you Cæsar’s body.’

‘*No, sir,* I thank you.’

‘If I cannot perform my promise, *why,* I will regret having made it.’

‘*To confess the truth,* I was greatly to blame for my indiscretion.’

‘*His father being dead,* the prince succeeded to the throne.’

‘I think, *regard him as you may,* that he is a dangerous man.’

But mark:

‘*The pages of history* — how is it that they are so dark and sad?’

‘I wished — *oh! why should I not have wished?* — that all my fellow men possessed the blessings of a benign civilization.’

‘Consider (*and may the consideration sink deep into your hearts!*) the fatal consequences of a wicked life.’

3. Parenthetical or intermediate elements are separated from the context by commas:

‘Ores are natural compounds, *being produced by nature.*’

‘I dislike all misery, *voluntary or involuntary.*’

‘Behold the emblem of thy state in flowers, *which bloom and die.*’

‘Man, *who is born of woman*, is of few days.’

‘The eye, *that sees all things*, sees not itself.’

‘But, *if education cannot do everything*, it can do much.’

‘A spiritual nature, *to grow in power*, demands spiritual liberty.’

‘A single hour in the day, *steadily given to the study of an interesting subject*, brings unexpected accumulations of knowledge.’

‘Benevolence is, *on whatever side we may contemplate the subject*, a godlike virtue.’

All the phrases and clauses are truly limitary, but not restrictively so. Hence the omission of the comma would quite pervert the meaning. Some, it will be seen, are thrust in, more or less violently, between parts closely related.

4. Appositional elements are separated from the context by commas:

‘The twin sisters, *Piety and Poetry*, are wont to dwell together.’

‘The author of “Paradise Lost,” *Milton*, was a noble-minded man.’

‘Prof. J. W. White, *Ph.D.*, Cambridge.’

‘A *professed Catholic*, he imprisoned the Pope; a *pretended patriot*, he impoverished the country.’

But:

‘The terms *reason* and *instinct* have been variously defined.’

‘The emperor *Augustus* was a patron of the fine arts.’

‘I recommend the reading of good books *as a source of improvement and delight.*’

‘This point presents a second thought — *an emendation.*’

‘The true test of a great man — *that at least, which must secure his place among the highest order of great men* — is his having been in advance of his age.’

The commas are omitted here because the appositives are restrictive. The dash is preferred, to give prominence or emphasis. This rule, it may be added, is little more than a case of the preceding.

5. Contrasted elements are separated by commas:

‘False delicacy is affectation, not politeness.’

‘Prudence, as well as courage, is necessary to overcome obstacles.’

‘We live in deeds, not years; in thoughts, not breaths; in feelings, not in figures on a dial.’

Note, however:

‘Milton burned with a deep yet calm love of moral grandeur.’

‘Nothing is more wise or more admirable in action than to be resolute and yet calm, earnest and yet self-possessed, decided and yet modest.’

The last is really no exception, since the elements are merely compound.

6. Elliptical elements are distinguished by commas:

‘The tendency of poetry is to refine, purify, expand, and elevate.’

‘Let holiness, goodness, virtue, be to you the pearl of great price.’

‘Charity beareth, believeth, hopeth, all things.’

‘Happy is the man who honors, obeys, loves, or serves his Creator.’

‘God is the source, object, model, of perfect love.

‘The good man is alive to all the sympathies, the sanctities, and the loves of social existence.’

‘A wise man seeks to shine in himself; a fool, to outshine others.’

In the first example, a comma is put after ‘expand,’ to indicate that its connection with ‘elevate’ is not closer, *in thought*, than with ‘purify’ or ‘refine.’ Where the connective is omitted throughout, a comma is put after the last term of the series, to indicate common reference or dependence, as ‘of perfect love.’ A final connective, however, supersedes the final comma, as in the next example. To the *second* remark, adjectives and adverbs form, unphilosophically, an exception:

‘He was a brave, pious, patriotic prince.’

‘The discourse was beautifully, elegantly, forcibly delivered.’

The punctuation of the last example, under the rule, is logical; but, where the members are short, taste is allowed to ignore the ellipsis of the verb, and to substitute a comma for the semicolon:

‘The weather was fine, the sleigh new, and the road good.’

7. Inverted elements are separated from the context by commas:

‘*To the wise and good*, old age presents a scene of tranquil enjoyment.’

‘*Of all our senses*, sight is the most perfect.’

‘*Having nothing else to do*, I went.’

‘*When spring returns*, the flowers will bloom.’

‘*Calm, attentive, and cheerful*, he confutes more gracefully than others compliment.’

‘*If you would be revenged on your enemies*, let your life be blameless.’

‘*Pope*, Alexander; British poet.’ ‘*Stevenson*, R. W., Ph.D.’

If, however, the extreme terms are closely connected; if the order of the entire sentence is inverted; or if a short inverted phrase can be read smoothly, without obscurity,—the comma is omitted:

‘*Her crystal lamp* the evening star has lighted.’

‘*To egotists and pedants* I have a strong antipathy.’

‘*In infancy* the mind is peculiarly ductile.’

‘*In the solemn silence of the mind* are formed those great resolutions which decide the fate of men.’

8. Members of a compound sentence, when too closely connected for the semicolon, are separated by commas:

There mountains rise, and circling oceans flow.—*Pope*.

Crafty men condemn studies, simple men admire them, and wise men use them.—*Bacon*.

9. Direct quotations, if short and informal, or if introduced into the middle of a sentence, are separated from the context by commas:

‘It hurts a man’s pride to say, “*I do not know.*”’

‘“*Knowledge is power,*” says the father of modern philosophy.’

‘There is much truth in the proverb, “*Without pains no gains.*”’

‘In the proverb, “*Without pains no gains,*” there is much truth.’

10. The logical subject, if quite long, if ending in a verb, or if composed of a series of unconnected terms, is separated from the predicate by a comma:

‘Whatever is, is right.’

‘He who falls in love with himself, will have no rivals.’

‘To maintain a steady course amid all the adversities of life, marks a great mind.’

‘How much a dunce that has been sent to roam,  
Excels a dunce that has been kept at home!’

‘Intelligence, beauty, modesty, are the charms of woman.’

The evident effect of this rule is to promote clearness—to enable the eye to detect at once the division between subject and predicate. With the last example, compare:



‘Joy, grief, love, admiration, and devotion are all naturally musical.’

11. The comma is generally used where the sense requires a short pause, but not sufficiently great for the semicolon:

It was supposed to be an island, and received the name of Florida from the day on which it was discovered, and from the aspect of the forests, which were then brilliant with a profusion of blossoms, and gay with the fresh verdure of early spring.—*Bancroft*.

12. In general, a comma should be used wherever it serves to prevent ambiguity:

‘He who *teaches, often* learns himself.’

‘That *is, there* is a true way of expressing truth.’

‘To *each, honor* is given.’

‘Whoever lives *wickedly, must* perish.’

‘The consequence *is, that most animals have acquired* a fear of man.’

‘The *gleam of* the ocean, and *vast prairies of* verdure, were before us.’

How would the omission or transposition of the comma affect the meaning?

### DASH.

1. A dash is used to indicate a break in the construction of a sentence:

Richter says, in the island of Sumatra there is a kind of ‘Light-chafers,’ large Fireflies, which people stick upon spits, and illuminate the ways at night. Persons of condition can thus travel with a pleasant radiance which they much admire. Great honor to the Fireflies! But —! — *Carlyle*.

2. It is used to indicate a witty transition:

‘At church, in silks and satins new,  
With hoop of monstrous size,  
She never slumbered in her pew —  
But when she shut her eyes.’

3. It is used to indicate hesitation:

I take — eh! oh! as much exercise — eh! — as I can, Madam Gout.—*Franklin.*

4. It is used, with the comma, after a loose series of nominatives broken off and resumed in a new form:

‘To pull down the false and to build up the true, and to uphold what there is of true in the old,— let this be our endeavor.’

5. It is used, with or without other points, before a rhetorical repetition:

‘Never is virtue left without sympathy,— sympathy dearer and tenderer for the misfortune that has tried it, and proved its fidelity.’

6. It is often used, in preference to commas and curves, to enclose a parenthesis:

‘In youth — *that is to say, somewhere between the period of childhood and manhood* — there is commonly a striking development of sensibility and imagination.’

‘The magnificent creations of Southey’s poetry — *piled up like clouds at sunset, in the calm serenity of his capacious intellect* — have always been duly appreciated by poetical students and critical readers; but by the public at large they are neglected.’

7. It is put between a side-head and the subject-matter; or between the subject-matter and the authority for it, when both are in the same paragraph.

Of this rule, the present chapter affords numerous illustrations.

A knowledge of all the rules, however, will be of less value than a right conception of the mark itself. Pri-

marily, it is a sort of graphic or emotional stroke. The Germans call it the *thought-stroke*; that is, the mark that aims to set the reader to thinking. The following is a most excellent example of its correct use:

He suffered — but his pangs are o'er;  
 Enjoyed — but his delights are fled;  
 Had friends — his friends are now no more;  
 And foes — his foes are dead.—*Montgomery.*

### CURVES.

1. Independent elements that violently break the unity of the context are enclosed by curves:

‘The profound learning and philosophical researches of Sir William Jones (*he was master of twenty-eight languages*) were the wonder and admiration of contemporaries.’

2. Dependent elements are enclosed by curves, if desired to be read in a perceptible undertone:

Know, then, this truth (*enough for man to know*):  
 Virtue alone is happiness below.—*Pope.*

‘It behooves me to say that these three (*who, by the way, are all dead*) possessed great general ability.’

‘I agree with the honorable gentleman (*Mr. Allen*) that it is pleasing to every generous mind to obey the dictates of sympathy.’

‘I devoted a third part of all my wealth (*four cents*) to this cause.’

In all these examples, the dash would be too emphatic — too striking; the comma, not sufficiently so. The latter point would leave it doubtful whether ‘Mr. Allen’ were an appositive or a vocative.

3. Matter within the curves is punctuated as in any other position:

‘Perhaps (for who can guess the effects of chance?)  
 Here Hunt may box, or Mahomet may dance.’

‘Not a few are the incitements of the working classes (would they were greater!) to the accumulation of property.’

‘If we exercise right principles (and we cannot have them unless we exercise them), they must be perpetually on the increase.’

Within the sentence, the curve supersedes both comma and period. Whatever point would be needed if the parenthesis were left out, must be retained, and will be inserted after the second curve. Other uses of the curves, as well as of the dash, have been considered elsewhere.

### BRACKETS.

1. The brackets are used to enclose what one person puts into the writing of another:

‘Chelsea, June 30 [1880].’ (Omission.)

‘A variety of pleasing objects meet [meets] the eye.’ (Correction.)

‘Yours [the British] is a nation of unbounded resources.’ (Explanation.)

2. They are also employed by lexicographers to enclose references, derivations, pronunciations:

‘Elude [Latin *eludo*] v. t., to escape.’

Formerly they were used in dramatic compositions, to enclose directions or observations not considered a part of the text. In this use, however, they have been almost superseded by the curves.

### QUOTATION MARKS.

1. Marks of quotation are used to enclose the identical language of another:<sup>1</sup>

<sup>1</sup> In books and printed work it is becoming customary to omit the quotation marks when an *extract* is given in a separate paragraph together with the author's name.

‘Leaves have their time to fall,  
And flowers to wither at the north wind’s breath,  
And stars to set; but all ——  
Thou hast all seasons for thine own, O Death.’

2. A quotation included within another is distinguished by double points:

‘Swift to the breach his comrades fly,—  
“Make way for liberty!” they cry,  
And through the Austrian phalanx dart  
As rushed the spear through Arnold’s heart.

3. When an extract consists of two or more paragraphs, the introductory marks are placed before each paragraph, and the closing ones after the last only:

Some of Jefferson’s rules of life are;  
‘Never spend your money before you have it.  
‘Never trouble others for what you can do yourself.  
‘Never put off till to-morrow what you can do to-day.’

4. The quotation retains its own punctuation:

He asked me, ‘Why do you weep?’  
Why did you not say at once, ‘I cannot go’?

The interrogation point belongs, in the latter, to the entire sentence; in the former, only to the objective clause.

On the ground of philosophy and taste, we have followed the English lead in preferring single to double points for primary quotation. The second, especially if frequent, give to the page a ragged and uncouth appearance; the first, as they are simpler, are less offensive; and, as they attract less attention, answer better the purposes of thought.

It should be remembered, also, that quotation marks are but one of several devices for distinguishing words

that are quoted. Hence, single terms, titles of books, names of periodicals, may be expressed in italics or capitals.

### UNDERSCORE.

1. This mark denotes, in general, emphasis or distinction. The corresponding printed characters are known as *italics*; so called because the Italians not only invented them, but immediately gave to the world an edition of Virgil printed wholly in them:

Sweep away utterly all frothiness and falsehood from your heart; struggle unweariedly to acquire what is possible for every God-created man, a free, open, humble soul: *speak not at all, in any wise, till you have somewhat to speak*; care not for the reward of your speaking, but simply, and with undivided mind, for the *truth* of your speaking!—*Carlyle*.

2. Foreign terms are underscored.

‘His heroes are always marked by an air *distingué*; his vile men are sure to be *blasés*; . . . he does not simply enjoy his rest, he luxuriates in the *dolce far niente*, and wonders when he will manage to begin his *magnum opus*.’<sup>1</sup>

3. Names of ships, newspapers and magazines are usually underscored. Names of books are often quoted.

4. *One* underscore denotes what is emphatic,—*italics*; *two*, what is more emphatic,—SMALL CAPITALS; *THREE*, what is very emphatic,—CAPITALS.

The following enlargements and variations of essentially the same thought will afford, it is believed, a clear and compendious view of the principal uses of the several marks under consideration:

Themistocles was valiant?	} Declarative in form, but interrogative in meaning.

<sup>1</sup> Dean Alford: *The Queen's English*.

Who does not know that Themistocles was reverent and cautious and valiant? } Parts closely connected; compound predicate in subordinate clause.

Who does not know that Themistocles was reverent? that he was cautious? that he was also valiant? } Interrogation points to denote successive questions; small letters to denote close connection and incompleteness of parts.

Who does not know that Themistocles was reverent, that he was cautious, that he was also valiant? } Same result reached by substitution of commas.

Was not reverence, was not caution, was not courage, a quality of Themistocles? } No interrogation point admitted till close; because, till then, no question has been asked.

Was not reverence a quality of Themistocles? and caution? and courage? } A question completed at 'Themistocles'; question repeated; small letters because the sentence virtually consists of three interrogative members, hence of incomplete parts.

How valiant was Themistocles! } Exclamatory sentence requires exclamation point.

How reverent, how cautious, how valiant, was Themistocles! } Compound exclamatory predicate; commas after 'reverent' and 'cautious' to denote the omission of 'and'; after 'valiant' to denote the similar relation of the three parts.

How reverent, how cautious, and how valiant was Themistocles! } Comma omitted after 'valiant,' because the common relation is sufficiently indicated by 'and'; comma retained after 'cautious' to denote that the connection of the word with 'reverent' and 'valiant' is coördinate.



How reverent was Themistocles! how cautious! how valiant!

Exclamation completed at 'Themistocles'; exclamation points to denote successive exclamations; small letters to denote incompleteness and close connection.

Themistocles was valiant.

Only the period required.

Themistocles was cautious, and he was also valiant.

Good usage admits either comma or semicolon.

Themistocles was cautious, and he was also valiant; but the wisdom of the serpent and the courage of the lion could not prevail against destiny.

A comma being inserted after 'cautious,' a semicolon must be inserted after 'valiant' to denote the greater degree of separation.

Themistocles, the distinguished Athenian general, was cautious; and he was also valiant: but the wisdom of the serpent and the courage of the lion could not prevail against destiny.

Colon after 'valiant,' as required by the principal separation in the sentence; also to show the common relation of the third member to each of the other two.

The distinguishing traits of Themistocles were reverence and caution and courage.

Closeness of connection and nature of the sentence admit no other point than a period at the end.

The distinguishing traits of Themistocles were reverence, caution, and courage.

Comma after 'reverence' to denote the omission of 'and'; after 'caution' to denote the similar relation of parts.

The distinguishing traits of Themistocles were three; reverence, caution, and courage.

Semicolon after 'three,' as required by the informal enumeration.

The distinguishing traits of Themistocles were: first, reverence; second, caution; third, courage.

Commas inserted to denote that 'first,' 'second,' and 'third' are not modifiers, but introductory words; semicolons inserted to denote the greater degrees of separation; colon after 'were,' as required by the formal statement of particulars.

The valiant and distinguished Themistocles, after the arrival of the Grecian fleet, earnestly exhorted the Athenians to flee to their ships.

Intermediate phrase, breaking the connection between subject and predicate, set off by commas.

After the arrival of the Grecian fleet, Themistocles, who was a valiant and distinguished general, exhorted, with the earnestness of despair, the Athenians to flee to their ships.

Relative clause, being explanatory merely, is parenthetical in nature, and requires a comma before it, as well as after it.

After the arrival of the Grecian fleet, Themistocles, a general who was valiant and distinguished, and much beloved by the people, perceiving that there was no longer any hope, exhorted, with the energy of despair, the Athenians to flee to their ships for their lives, lives which, as every one knows, were so dear to him.

Comma after 'Themistocles' and after 'people,' as enclosing an appositional expression; no comma after 'general,' because relative clause is restrictive; comma after 'distinguished' to denote that 'by the people' relates to 'much beloved' only; comma after 'hope,' as required by parenthetical expression 'perceiving,' *etc.*; comma after 'lives,' before the word repeated in the form of an appositive; comma inserted after 'which,' and one after 'knows,' as enclosing matter intermediate and in the nature of a coalescing parenthesis.

After the arrival of the Grecian fleet, Themistocles, the valiant and distinguished general, exhorted, with the earnestness of despair, the Athenians to flee to their ships.

Intermediate phrase transposed, hence comma after 'fleet'; the appositive, also an intermediate phrase, set off by commas; 'earnestly' expanded into an intermediate phrase, breaking the connection between the verb and its object.

The qualities for which Themistocles was distinguished, were reverence, caution, and courage.

Comma after 'distinguished,' because logical subject ends in a verb, or, to enable the eye to determine at once what the logical subject is.

The distinguishing traits of Themistocles were the most assuring, as well as the highest, endowments of the soul.

Commas to denote common relation of antecedent parts to consequent, 'endowments.' 'As well as the highest,' is also intermediate in nature.

Reverence and piety, courage and caution, were the distinguishing traits of Themistocles.

Words arranged in pairs. Comma after 'caution' to denote that the pairs equally relate to predicate.

Reverence and piety, and courage and caution were the distinguishing traits of Themistocles.

Comma omitted after 'caution,' because the common relation of pairs to predicate is indicated by the insertion of 'and'; comma retained after 'piety' to indicate that the writer associated the ideas in pairs.

Themistocles was so reverent and pious, courageous and cautious, that he was held in the veneration of an oracle.

Subdivisions of antecedent clause separated by comma; hence comma after 'cautious' between the clauses themselves, to indicate common connection of resulting clause with preceding parts.

As stars in the firmament, so were reverence and piety, courage and caution, in the character of Themistocles.

Comma after 'firmament' to separate correlative clauses, after 'caution' to denote common connection of pairs with subsequent phrase.

Themistocles was so reverent and pious that he was held in the veneration of an oracle.

Closeness of connection, completeness of parts, make comma unnecessary.

The distinguishing traits of Themistocles were four,—reverence, piety, courage, and caution.

Dash with comma inserted after 'four' to denote omission of *namely*, and as equivalent to the semicolon. Words not considered to be in pairs.

Reverence, piety, courage, and caution,—these are the qualities that distinguished Themistocles,—qualities which are the assurance of all attainable goods.

Dash, for distinctness, added before the immediate subject; dash after 'Themistocles' to give rhetorical emphasis.

Reverence and caution (did he not also possess courage?) were distinguishing traits of Themistocles's character.

Curves about the parenthetical sentence, violently breaking the connection of parts; interrogation point before the second curve to denote question; apostrophe to denote possession.

Reverence, caution (did he not possess courage also?), were distinguishing traits of Themistocles's character.

Comma after the second curve, because required between 'caution' and 'were,' if the incidental parts were omitted.

'I beseech you to betake yourselves to your ships,' said Themistocles.

Direct quotation, short and abruptly introduced.

Themistocles said, 'I beseech you to betake yourselves to your ships.'

Themistocles possessed reverence, caution, courage, and—what noble quality did he not possess?

} Dash after 'and' to denote break in construction and rhetorical turn of thought.

Themistocles said: 'I beseech you, O Athenians, to betake yourselves to your ships; for I perceive that there is no longer any hope.'

} Length and construction of parts give preference to the colon.

'I beseech you, O Athenians,' said Themistocles, 'to betake yourselves to your ships; for I perceive that there is no longer any hope.'

} Principal proposition becoming intermediate with respect to quoted passage, and hence requiring the comma before and after it; quotation points before and after each part of the divided passage.

The words of Themistocles, 'I beseech you to betake yourselves to your ships,' were inspired by a communication from the Delphic oracle.

} Quotation incorporated into the sentence, and hence only the comma admissible.

These were the words of Themistocles: 'I beseech you, O Athenians, to betake yourselves to your ships.'

} Quotation formally introduced by 'these,' and hence preceded by colon.

These words of Themistocles, 'I beseech you, O Athenians, to betake yourselves to your ships,' were inspired by a communication from the Delphic oracle.

} Commas substituted for colon; since, though formally introduced, the passage is incorporated into the middle of the sentence.

'Will you not listen to my entreaties, O Athenians?' inquired Themistocles.

} Direct question, with quotation and interrogation points.

Themistocles inquired wheth- } Indirect question — substance  
 er the Athenians would not } of the direct, hence punctuated  
 listen to his entreaties. } as an affirmative sentence.

**Note I.**—Aldus Manutius and his grandson, two printers of Venice, are said to have devised *italics* and the four principal points, about the beginning of the fifteenth century. The *interrogation* and *exclamation points* are ascribed to the Spanish; the *dash*, to the French.

**Note II.**—The *period* means literally ‘a circuit of words’; the *colon*, ‘a member’; the *semicolon*, ‘a half member’; and the *comma*, ‘a part cut off.’

**Note III.**—It has been made plain that punctuation is much more than ‘a matter of taste.’ While there is an allowable diversity in their application, its essential principles are fixed and determinate. He who affirms it to be an arbitrary art, avows himself ignorant of the fundamental laws of thought and language.

**Note IV.**—A just punctuation is indeed a valuable aid to the reader; yet its chief aim is, not to assist the utterance, but to unfold the meaning. It promotes ease of delivery only so far as it exhibits sentential structure to the best advantage.

## EXERCISES.

1. Distinguish between ‘glass-house’ and ‘glass house’; ‘New-York Directory’ and ‘new York Directory’; ‘lady’s finger’ and ‘lady’s-finger’; ‘recreate’ and ‘re-create’; ‘reform’ and ‘reform’; ‘many-colored birds’ and ‘many colored birds’; ‘a horse racing’ and ‘a horse-racing’; ‘four-footed animals’ and ‘four footed animals’; ‘deep-tangled wildwood’ and ‘deep tangled wildwood’; ‘touch me not’ and ‘touch-me-not.’

2. Distinguish:

‘I, Paul, have written it’;

‘I Paul have written it.’

‘You did not see him, then?’

‘You did not see him then?’

‘O shame! where is thy blush?’

‘O, Shame! where is thy blush?’

‘Why, did you not come to us in the beginning of the night?’

‘Why did you not come to us in the beginning of the night?’

‘The eye, that sees all things, sees not itself’;

‘The eye that sees all things, sees not itself.’

‘Behold the emblem of thy state in flowers, which bloom and die’;

‘Behold the emblem of thy state in flowers which bloom and die.’

‘The earth is filled with the labors, the works, of the dead’;

‘The earth is filled with the labors, the works of the dead.’

‘His mind was profoundly thoughtful, and vigorous’;

‘His mind was profoundly thoughtful and vigorous.’

‘’Twas certain he could write, and cipher too’;

‘’Twas certain he could write and cipher too.’

### 3. Divide into syllables:

Never, obvious, occasion, heretic, transacted, termination, nevertheless, highwayman, accent, similarity, consolidate, master, significant, official, pretty, sufficiently.

4. Compose sentences embodying correctly the following abbreviations:

Mo. = Missouri.

Mts. = mountains.

Mr. = mister.

Mrs. = mistress.

No. = numero

(number).

Messrs. = messieurs

(gentlemen).

Supt. = superintendent.

A.D. = anno Domini.

A.B. = artium baccalaureus

(bachelor of arts).

lb. = libra (pound).

do. = ditto (the same).

e.g. = exempli gratia

(for sake of example).

etc. = et cetera

(and others).

i.e. = id est

(that is).

p. = page.

pp. = pages.

vs. = versus (against).

viz. = videlicet (namely).



A.M.=artium magister (master of arts)	hhd.=hogshead.
LL.D.=legum doctor (doctor of laws).	M.D.=medicinæ doctor (doctor of medicine).
Ph.D.=philosophiæ doctor (doctor of philosophy).	D.D.=divinitatis doctor (doctor of divinity).
B.C.=before Christ.	M.C.=member of Congress.
C.O.D.=collect on delivery.	M.P.=member of Parliament.

### 5. Explain punctuation:

(1) Our advances in knowledge are perceivable only by the distance.

Our advances in knowledge, as they consist of minute steps, are perceivable only by the distance.

As we perceive the shadow to have moved along the dial, but did not see it moving; so our advances in knowledge, as they consist of such minute steps, are perceivable only by the distance.

As we perceive the shadow to have moved along the dial, but did not see it moving; and it appears that the grass has grown, though nobody ever saw it grow: so our advances in knowledge, as they consist of such minute steps, are perceivable only by the distance.

We perceive the shadow to have moved along the dial, but did not see it moving; and it appears, moreover, that the grass has grown, though nobody ever saw it grow. Thus it is with our advances in knowledge: they consist of such minute steps that they are perceivable only by the distance.

(2) Then her countenance all over  
Pale again as death did prove;  
But he clasp'd her like a lover,  
And he cheered her soul with love.—*Tennyson*.

(3) Turn, gentle hermit of the vale,  
And guide thy lonely way  
To where yon taper cheers the dale  
With hospitable ray.—*Goldsmith*.

(4) The quality of mercy is not strained . . . .  
It is an attribute of God himself;  
And earthly power doth then show likest God's,  
When mercy seasons justice.—*Shakespeare*.

(5) His fall was destined to a barren strand,  
A petty fortress, and a dubious hand.  
He left a name at which the world grew pale,  
To point a moral and adorn a tale.—*Johnson*.

(6) Light illumines everything, the lowly valley as well as the lofty mountain; it fructifies everything, the humblest herb as well as the lordliest tree.—*Hare*.

(7) Speaking generally of that generation of authors, it may be said that, as poets, they had no force or greatness of fancy, no pathos, no enthusiasm; and, as philosophers, no comprehensiveness, depth, or originality.—*Jeffrey*.

(8) Yet you, my Creator, detest and spurn me, thy creature, to whom thou art bound by ties only dissoluble by the annihilation of one of us.—*Mrs. Shelley*.

(9) With a callous heart there can be no genius in the imagination or wisdom in the mind; and therefore the prayer, with equal truth and sublimity, says, 'Incline your hearts to wisdom.' Resolute thoughts find words for themselves, make their own vehicle. Impression and expression are relative ideas. He who feels deeply will express strongly. The language of slight sensations is naturally feeble and superficial.—*Sir Philip Frances*.

(10) My Lord,—I have been lately informed by the proprietor of the World that two papers, in which my Dictionary is recommended to the public, were written by your lordship. To be so distinguished, is an honor which, being very little accustomed to favors from the great, I know not well how to receive, or in what terms to acknowledge. . . .

Seven years, my lord, have now passed since I waited in your outward room, or was repulsed from your door, during which time I have been pushing on my work through difficulties of which it is

useless to complain; and have brought it at last to the verge of publication, without one word of encouragement or one smile of favor.

The shepherd in Virgil grew acquainted with Love, and found him a native of the rocks.

Is not a patron, my lord, one who can look with unconcern on a man struggling for life in the water, and then encumber him with help? . . . .

My lord, your lordship's most humble and most obedient servant,  
SAMUEL JOHNSON.

- (11) Must I remember? Why, she would hang on him  
As if increase of appetite had grown  
By what it fed on; and yet, within a month —  
Let me not think on it — Frailty, thy name is woman.  
—*Shakespeare.*

- (12) An infant on its mother's breast —  
A bouncing boy at play —  
A youth by maiden fair caressed —  
An old man, silver gray —  
Is all of life we know:  
A joy — a fear;  
A smile — a tear; —  
And all is o'er below! —*Shaw.*

- (13) Go, lovely rose!  
Tell her that wastes her time and me,  
That now she knows,  
When I resemble her to thee,  
How sweet and fair she seems to be. — *Waller.*

(14) Of cruelty to animals, let the reader take the following specimen: running an iron hook into the intestines of a live animal; presenting this animal to another as his food; and then pulling up this second creature, and suspending him by the barb in his stomach.  
—*Sidney Smith.*

(15) I have always remarked that women in all countries are civil and obliging, tender and humane; that they are ever inclined

to be gay and cheerful, timorous and modest, and that they do not hesitate, like men, to perform a generous action.—*Ledyard*.

(16) 'Tis the last rose of summer.

It has been re-observed on every subsequent revolution,—in '22, '25.

Its [not it's] length was twenty feet.

For conscience' sake.

Where's your conscience now?

Mark all the t's in your lesson.

(17)

(*Date.*)

CINCINNATI, OHIO, February 3, 1883.

(*Address.*<sup>1</sup>)

DR. O. W. HOLMES,

296 Beacon Street,

Boston, Mass.

(*Complimentary.*)

*Dear Sir:*

(*Body.*)

. . . . .  
 . . . . .  
 . . . . .  
 . . . . .

(*Subscription.*)

Very truly yours,

JOHN B. PEASLEE.

(18) The robins are not good solo singers, but their chorus, as, like primitive fire-worshippers, they hail the return of light and warmth to the world, is unrivalled. There are a hundred singing like one. They are noisy enough then, and sing, as poets should,

<sup>1</sup> There is great diversity of practice here. In the grave or formal style, the address inside the letter is identical with the superscription upon the envelope, and may be given either at the opening or at the close. If a period is put after it as above, it shows simply to whom the missive is sent; if an inferior point, as a comma or colon, it enters into grammatical connection with the 'complimentary.' The latter — itself a vocative — is in apposition to the former.

In familiar style, the 'address' is omitted; and for the complimentary, a comma, or comma with the dash, is often preferred.

with no after-thought. But when they come after cherries to the tree near my window, they muffle their voices, and their faint *pip, pip, pop!* sounds far away at the bottom of the garden, where they know I shall not suspect them of robbing the great black-walnut of its bitter-rinded store. They are feathered Pecksniffs, to be sure, but then how brightly their breasts, that look rather shabby in the sunlight, shine in a rainy day against the dark green of the fringe-tree! After they have pinched and shaken all the life out of an earthworm, as Italian cooks pound all the spirit out of a steak, and then gulped him, they stand up in honest self-confidence, expand their red waistcoats with the virtuous air of a lobby member, and outface you with an eye that calmly challenges inquiry. ‘Do *I* look like a bird that knows the flavor of raw vermin? I throw myself upon a jury of my peers. Ask any honest robin if he ever ate anything less ascetic than the frugal berry of the juniper, and he will answer that his vow forbids him.’ Can such an open bosom cover such depravity? Alas, yes! I have no doubt his breast was redder at that very moment with the blood of my raspberries.—*J. R. Lowell.*

6. Punctuate, and give reasons:

- (1) What would you Desdemona
- (2) No sir I thank you
- (3) He suddenly plunged and sank
- (4) Youth is introductory to manhood to which it is a state of preparation
- (5) The brightest part of thy life is nothing but a flower which withers almost as soon as it has blown
- (6) Cursed be the verse how well soeer it flow  
Which tends to make one worthy man my foe
- (7) Excellence is in any position almost the infallible result of the determination to excel
- (8) Peace of mind being secured we may smile at misfortune
- (9) The prince his father being dead succeeded to the throne
- (10) God from the mount of Sinai whose gray top  
Shall tremble he descending will himself  
Ordain their laws
- (11) Now feudalism is the embodiment of Satanic pride

(12) Now I know in part but then shall I know even as also I am known

(13) It is then a mark of wisdom to live virtuously and devoutly

(14) When beggars die there are no comets seen

(15) Make men intelligent and they become inventive

(16) There never is true eloquence except when great principles and sentiments have entered into the substance of the soul

(17) A good name is rather to be chosen than great riches

(18) Such as the tree is such will be the fruit

(19) Eloquence is to be attained by the full culture the general enriching of the heart and mind

(20) The young are slaves to novelty the old to custom

(21) Philosophy makes us wiser Christianity makes us better men

(22) There are but few voices in the world but many echoes

(23) The old oaken bucket the iron bound bucket  
The moss covered bucket which hung in the well

(24) He is a freeman whom the truth makes free  
And all are slaves beside

(25) Men must have recreation and literature and art furnish that which is most pure innocent and refining

(26) The creation of a thousand forests is in one acorn and Egypt Greece Rome Gaul Britain America lie folded already in the first man

(27) All our conduct toward men should be influenced by this important precept do unto others as you would that others should do unto you

(28) Bion seeing a person who was tearing the hair of his head for sorrow said does this man think that baldness is a remedy for grief

(29) Oh nothing is farther from my thoughts than to deceive you

(30) Oh what a glorious part you may act on the theater of humanity

(31) Oh that all classes of society were both enlightened and virtuous

(32) Religion who can doubt it is the noblest of themes for the exercise of intellect



(33) Kings and their subjects masters and their slaves find a common level in two places at the foot of the cross and in the grave

(34) Lo Newton priest of nature shines afar  
Scans the wide world and numbers every star

(35) What the design of these men was has never been ascertained

(36) On the fifth day of the moon which according to the custom of my forefathers I always keep holy after having washed myself and offered up my morning devotions I ascended the high hills of bagdat in order to pass the rest of the day in meditation and prayer as I was here airing myself on the tops of the mountains I fell into a profound contemplation on the vanity of human life and passing from one thought to another surely said I man is but a shadow and life is a dream whilst I was thus musing I cast my eyes towards the summit of a rock that was not far from me where I discovered one in the habit of a shepherd with a little musical instrument in his hand as I looked upon him he applied it to his lips and began to play upon it the sound of it was exceedingly sweet and wrought into a variety of tunes that were inexpressibly melodious and altogether different from anything I had ever heard they put me in mind of those heavenly airs that are played to the departed souls of good men upon their first arrival in paradise to wear out the impressions of the last agonies and qualify them for the pleasures of that happy place my heart melted away in secret raptures

I had been often told that the rock before me was the haunt of a genius and that several had been entertained with music who had passed by it but never heard that the musician had before made himself visible when he had raised my thoughts by those transporting airs which he played to taste the pleasures of his conversation as I looked upon him like one astonished he beckoned to me and by the waving of his hand directed me to approach the place where he sat. . . .

He then led me to the highest pinnacle of the rock and placing me on the top of it cast thine eyes eastward said he and tell me what thou seest I see said I a huge valley and a prodigious tide of water rolling through it the valley that thou seest said he is the vale of



misery and the tide of water that thou seest is part of the great tide of eternity what is the reason said I that the tide I see rises out of a thick mist at one end and again loses itself in a thick mist at the other what thou seest said he is that portion of eternity which is called time measured out by the sun and reaching from the beginning of the world to its consummation examine now said he this sea that is bounded with darkness at both ends and tell me what thou discoverest in it I see a bridge said I standing in the midst of the tide the bridge thou seest said he is human life consider it attentively upon a more leisurely survey of it I found it consisted of threescore and ten entire arches with several broken arches which added to those that were entire made up the number to about a hundred as I was counting the arches the genius told me that this bridge consisted at first of a thousand arches but that a great flood swept away the rest and left the bridge in the ruinous condition in which I now beheld it but tell me further said he what thou discoverest on it I see multitudes of people passing over it said I and a black cloud hanging on each end of it as I looked more attentively I saw several of the passengers dropping through the bridge into the great tide that flowed beneath it and upon further examination perceived there were innumerable trap doors that lay concealed in the bridge which the passengers no sooner trod upon but they fell through them into the tide and immediately disappeared these hidden pitfalls were set very thick at the entrance of the bridge so that throngs of people no sooner broke through the cloud but many of them fell into them they grew thinner toward the middle but multiplied and lay closer together toward the ends of the arches that were entire

There were indeed some persons but their number was very small that continued a kind of hobbling march on the broken arches but fell through one after another being quite tired and spent with so long a walk. . . . my heart was filled with a deep melancholy to see several dropping unexpectedly in the midst of mirth and jollity and catching at every thing that stood by them to save themselves some were looking up toward the heavens in a thoughtful posture and in the midst of a speculation stumbled and fell out of sight multitudes were very busy in the pursuit of bubbles that glittered in their eyes and danced before them but often when they

thought themselves in the reach of them their footing failed and down they sank. . . .

I here fetched a deep sigh alas said I man was made in vain how is he given away to misery and mortality tortured in life and swallowed up in death.—*Addison*.

7. Exhibit by two modes of punctuation, the true and false meanings of the following:

- (1)                   What do you think  
                      I'll shave you for nothing  
                      And give you some drink
- (2)               Be open evermore  
                  O thou my door  
                  To none be shut to honest or to poor
- (3)               Every lady in this land  
                  Hath twenty nails upon each hand  
                  Five and twenty on hands and feet  
                  And this is true without deceit
- (4)   My name is Norval on the Grampian hills  
      My father feeds his flock a frugal swain  
      Whose constant care were to increase his store  
      . . . . .  
      We fought and conquered ere a sword was drawn  
      An arrow from my bow had pierced their chief  
      Who wore that day the arms which now I wear
- (5)   Now by these presents I do you advertise  
      That I am minded to marry you in no wise  
      For your goods and substance I could be content  
      To take you as ye are if ye mind to be my wife  
      Ye shall be assured for the time of my life  
      I will keep ye right well from good raiment and fare  
      Ye shall not be kept but in sorrow and care  
      Ye shall in no wise live at your own liberty  
      But when ye are merry I will be all sad  
      When ye seek your heart's ease I will be unkind  
      At no time in me shall ye much gentleness find

8. Begin with the simplest form of sentence, and illustrate, by various enlargements, ten principles of punctuation.

## CHAPTER XVI.

### THE SENTENCE — CONCORD.

As a man is known by his company, so a man's company may be known by his manner of expressing himself.— SWIFT.

Be as careful that neatness, grammar, and sense prevail, when you write to a blacksmith about shoeing a horse as when you write on the most important subjects, and when you expect what you write to be read by persons whose good opinion you are most anxious to obtain or secure. . . . When you write, bear constantly in mind that some one is to *read* and to *understand* what you write.— WILLIAM COBBETT.

CONCORD is derived from the Latin *concordia*, and signifies agreement. In all inflected languages, the forms of the words present outward signs which show their mutual relations. Thus the Latin adjective *bonus* (good) qualifies with the ending *-us*, only a nominative of the singular number and masculine gender: *bonus vir*=a good man; *bonus puer*=a good boy. Singular feminine and neuter nouns are described by the forms *bona*, *bonum*: *bona puella*=a good girl; *bonum signum*=a good token. Change of number and case in the substantive compels still other changes of termination in the attribute:

<i>Bonos pueros,</i>	}	Accusative, or object.
<i>Bonas puellas,</i>		

<i>Bonorum puerorum,</i>	}	Genitive, or possessive.
<i>Bonarum puellarum.</i>		

Observe, also, how the verb conforms itself to its subject:

[ <i>Ego</i> ] <i>audio</i> =I hear,	[ <i>Nos</i> ] <i>audimus</i> =we hear,
[ <i>Tu</i> ] <i>audis</i> =you hear,	[ <i>Vos</i> ] <i>auditis</i> =you hear,
[ <i>Ille</i> ] <i>audit</i> =he hears,	[ <i>Illi</i> ] <i>audiunt</i> =they hear.

Consequently there is no ambiguity here:

*Bonus puer pulchras puellas cantantes audivit=*  
The good boy heard the beautiful girls singing.

*Audivit* must have for its subject a singular substantive, which must therefore be *puer*. To this term, sameness of form plainly indicates that *bonus* must be referred. Exactly the same inflection appears in *pulchras* as in *puellas* — feminine, plural, accusative; and this fact determines the connection of the two. Nor is it possible to assign any other connection to the plural *cantantes*.

Hence in Latin, Greek, primitive Saxon, and other inflectional tongues, *concord* means the adjustment of words to one another chiefly by correspondence of form. But it has already appeared that such correspondence can exist only to a very limited extent in modern English. The verb has been practically released from all conformity to person except in the third singular. It has but one form for all the other persons, and therefore, except in the instance specified, can have no *formal* agreement. With the exception of a few pronouns, to which may be added the possessive case of nouns, there is scarcely any formal inflection. As the sentence is constructed with so little dependence upon verbal forms, concord, if it be not superfluous or profitless, must be held to regard the laws of reason, as well as of visible signs. Agreeably to this extended, twofold sense of the term, we proceed to enumerate its leading requirements — the chief principles regulating the proper conjunction of words.

1. The subject of a sentence is put in the nominative case. This rule — really applicable only to pronouns — is seldom transgressed except by persons altogether un-

taught. Mistakes like the following are of the grossest kind:

*Them* are good.

John and *me* went.

He was older than *her*<sup>1</sup> [was old].

The following, as they occur in longer or somewhat involved constructions, are more easily pardoned:

This is a man *whom* [*who*] I think *deserves* encouragement.

The fortress commands a great bend of the river, and gives to *whomever* [*whoever*] *holds* it the control of the navigation.

Seated on an upright tombstone, close to him, was a strange, unearthly figure, *whom* Gabriel felt at once *was* no being of this world. —*Dickens*.

2. The subject of the root-infinitive is put in the objective case:<sup>2</sup>

Let *him* [*to*] *rise*.

Let *us* [*to*] *fall*.

<sup>1</sup> An attempt has been made to justify 'than me' by appeal to the awkward phrase 'than whom':

Which when Beelzebub perceived, *than whom*,  
Satan except, none higher sat.—*Milton*.

It is urged, accordingly, that 'than' may govern the objective case by its own power; that in 'He is wiser than *me*,' it is a preposition, and the expression complete; but that in 'He is wiser than *I*,' it is a conjunction, and the expression elliptical.

This singular construction, however, though established by usage, is itself unnecessary as well as illogical. It contradicts, moreover, the analogy of both Latin and Greek, which require, after the comparative *ἢ* or *quam* (than), the same case as precedes. 'Than who' would be more consistent, more accurate, and, even to unfamiliar ears, would not be intolerable. 'Than whom' is an instance of grammatical vice which, from having been endured, is now, from its long continuance, likely to be embraced.

Further, if 'than me' is proper, why not 'as me'? Yet who does not receive a verbal shock from D'Israeli's declaration, 'You know as well *as me* that he never swerves from his resolutions'? or from Trollope's question, 'What would be the feelings of such a woman *as her*?'

<sup>2</sup> The subject of the infinitive may be regarded, conventionally, as the object of the principal verb. Logically, it is but a *part* — the base — of the complete object.

For *me to draw* those conclusions without knowing that I do so, seems incomprehensible.

*Dicit montem ab hostibus teneri*,—he affirms the hill to be held by the enemy.—*Cæsar*.

*Sæpe enim venit ad aures meas, te idem istud nimis crebro dicere, tibi satis te vixisse*: for often it has come to my ears, you to say too frequently that same thing—you to have lived long enough for yourself.—*Cicero to Cæsar*.<sup>1</sup>

Not:

Let *he* who made thee, [*to*] *answer* that.—*Byron*.

Let *they* who raise the spell, [*to*] *beware* the Fiend.—*Bulwer*.

3. The subject of the participial infinitive is put in the possessive case.

I was opposed to *his* writing the letter.

This did not prevent *John's* being inaugurated Duke of Normandy.

But that did him no more good than *his* afterward trying to pacify the Barons with lies.—*Dickens*.

4. The subject of a noun-attribute is put in the possessive case.

Than if I win a *kinges* londe.—*Gower*.

And far by *Ganges'* banks, at night,

Is heard the *tiger's* roar.—*Mrs. Hemans*.

This rule is modified by two principles,—clearness, and euphony. The first forbids putting the possessive sign on a word far removed from the base of the phrase:

Maximilian the Emperor's palace.

The Emperor Maximilian's palace.

Her Majesty Queen Victoria's government.

The Captain of the Fulton's wife died yesterday.

<sup>1</sup> *Pro M. Marcello Oratio*.



The second governs everywhere in language, however subordinately. Thus, in a series of possessives denoting common possession, the sign is annexed but once: 'James, Peter, and Henry's father.' But separate possession: 'James's, Peter's, and Henry's father.' Regular construction would require, 'This book is *your*'; but to avoid harshness, an illogical but euphonious *s* is added. Chaucer writes:

I wol be *your* in alle that ever I may.

Again, regularity would require, 'a friend of me,' 'that farm of Johnson,' 'that ugly face of him'; but 'friend of mine,' 'farm of Johnson's,' 'face of his,' have a more pleasing sound. It is incorrect to suppose a plural not expressed: 'friend of my (friends),' 'farm of Johnson's (farms),' 'face of his (faces).' The preposition 'of' can be viewed simply as a sign of identification, or the object of it may be regarded as of double office and form.

5. The object of an action or of a preposition is put in the objective case:

The forest tribes have bent for ages  
To *Thee*, and to thy *sires*, the subject *knee*.—*Halleck*.

Who fed *me* from her gentle *breast*,  
And hushed *me* in her *arms* to rest,  
And on my *cheeks* sweet *kisses* pressed. —*Thomson*.

Freedom from violation of this rule very often depends upon the unchangeable nature of the noun, but, with the most popular writers, errors are not infrequent in the use of pronouns that are subject to a change of form:

*Who* servest thou *under*?—*Shakespeare*.

*Who* should I *meet* the other day but my old friend?—*Steele*.

<sup>1</sup> Charles's affairs.—*Prescott*. Louis's reign.—*Macaulay*. King James's Bible.—*G. P. Marsh*.



My son is going to be married to I don't *know who*.—*Goldsmith*.

At an hour

When all slept sound, *save she* who bore them both.—*Rogers*.

*Thou*, Nature, partial Nature, I arraign!—*Burns*.

6. Appositives, attributive or predicative, are put in the same case as the nouns which they modify:

It is *I*.

He thought it to be *me*.

*Whom* did you suppose the man to be?

You are too humane and considerate, *things* few people can be charged with.—*Pope*.

True wit is like the precious stone

Dug from the Indian mine,

Which boasts two various powers in one,

*To cut* as well as *shine*.—*Swift*.

Reverence and tenderness are the hallowed *avenues* through which alone true souls can come together.—*H. J. Tuckerman*.

Not :

This shy creature, my brother says, is *me*.—*Richardson*.

If there is one character more base, more infamous, more shocking, than another, it is *him*.—*Sidney Smith*.

Ask the murderer, *he* who has steeped his hands in the blood of another.—*Dr. Rudge*.

7. Pronouns must agree in gender, number, and person, with the nouns which they represent:

I hear a voice you can not hear,

*Which* says I must not stay;

I see a hand you can not see,

*Which* beckons me away.—*Tickell*.

*Ye* stones, in *which* my gore will not sink, but

Reek up to heaven! *Ye* skies, *which* will receive it!

*Thou* Sun, *which* shin'st on these things! and *Thou*

*Who* kindest and who quenchest suns! attest.—*Byron*.

In the comparatively limited extent of its complexity, the English pronoun is the source of many errors. A few examples will indicate the most frequent and important of these, while they also will suggest what is right by the exhibition of what is wrong:

She studied his countenance like an inscription, and deciphered *each* rapt expression that crossed it, and stored *them* [*it*] in her memory.—*Charles Reade*.

*Each* of the sexes should keep within its particular bounds, and content *themselves* to excel within *their* respective districts.—*Addison*.

He that pricketh the ear maketh *it* to show *her* knowledge.—*Ecclesiastes*.

*Who* ever thinks of learning the grammar of *their* own tongue, before *they* are very good grammarians?—*Sidney Smith*.

*Every person's* happiness depends in part upon the respect *they* meet in the world.—*Paley*.

It may be said that the last illustrates the preference of the plural when both genders are involved. But it seems quite as proper that 'his' should be applied to both, as that 'man' in a generic sense should include feminine subjects. Doubtless the plural is often used merely as a mode of getting out of the difficulty. Sometimes strictness is sought to be preserved by the use of 'he' or 'she,' but this is felt to be cumbersome:

The institution of property, reduced to its essential elements, consists in the recognition, in *each person*, of a right to the exclusive disposal of what *he* or *she* has produced by *their* own exertions.—*J. S. Mill*.

Better, we think:

The institution of property, reduced to its essential elements, consists in the recognition, in *each person*, of a right to the exclusive disposal of what *he* has produced by *his* own exertions.

8. Adjectives, as far as they are subject either to variation of form or to a restrictive application, should conform to the nouns which they modify:

If I but stretch *this* hand,

I heave *the* gods, *the* ocean, and *the* land.—*Pope*.

A cool head, *an* unfeeling heart, and *a* cowardly disposition prompted him, at the age of nineteen, to assume the mask of hypocrisy, which he never laid aside.—*Gibbon*.

I beg you will notice in the map, *those* vast solitudes which lie between High and Low Poetry. They are called the Deserts of Common Sense. There is not a single city in the whole of *this* extensive country!—*Fontenelle*.

Not:

*Those* kind of things!—*Swift*.

*These* kind of sufferings!—*Sherlock*.

A feeble senate and [*an*] enervated people.—*Gibbon*.

Blessed be the man that provideth for *the* sick and [*the*] needy!—*Psalm*.

A cherubim!—*Shakespeare*.

A phenomena!

The omission of the article, in the third and fourth, implies but a single object of thought, whereas in each there are plainly two. In the fifth and sixth, there is an inconsistency of number, the plural instead of the singular—‘cherub’ ‘phenomenon.’ A period of time, however, may be treated as a unit:

*This* many summers on a sea of glory!—*Shakespeare*.

And Chaucer could say, without offence:

In *twenty* manere cou’d he trip and dance.

9. A finite verb should conform to its subject in number and person.

In the interpretation of this rule, primary regard must be paid to the *meaning*. It will thus appear that the following constructions are correct:

‘The *scholar* and the *poet* was also the Christian and the patriot.’ (Different designations of the same object.)

‘Each *man*, each *woman*, each *child*, has a duty to discharge.’ (Compound subject taken distributively. Elliptical usage: ‘Each man [has], each woman [has].’)

‘The *wheel* and *axle* was out of repair.’ (The two things named make a unit by their combination.)

‘Why *is* *dust* and *ashes* proud.’ (Second term used synonymously with the first.)

‘The *fleet* is under orders to set sail.’ (Predicate applies to the whole mass.)

‘A considerable *number* were induced to quit the body.’ (Predicate applies to the individuals of the collection acting separately.)

‘The *wages* of sin *is* death.’ (Form plural, but meaning singular: ‘The *consequence* of sin is death.’)

‘Six times *six* *is* thirty-six.’ (Not six *units*, but an abstraction.)

‘*Two* and *two* *is* four.’ (Merely an arithmetical truth; the *sum* of two numbers *is*, makes up, another number.)

‘Whether *thou* or I *am* in fault.’ ‘*He* or they *are* to be promoted.’ (Virtually contracted coördinate sentences; verb agrees with the nearest subject.)

Errors in the application of this principle often arise from an inadvertent reference of the verb to what is not the real subject:

It is observable that *each one* of the letters *bear* date after his banishment.—*Bentley*.

*Each* of the ladies, like two excellent actresses, *were* perfect in their parts.—*Scott*.

All that *is* seen,—the world, the Bible, the Church, the civil polity, and man himself,—*are* types! —*J. H. Newman.*

The faults exemplified here are less excusable:

*Ethics*, with atheism, *are* impossible! —*Disraeli.*

Neither law nor opinion *superadd* artificial obstacles to the natural ones. —*J. S. Mill.*

Why, uncle, thou *has* many years to live. —*Shakespeare.*

Nor heaven, nor earth *have* been at peace to-night. —*Shakespeare.*

The poetry and eloquence of the Augustan age *was* assiduously studied in Mercian and Northumbrian monasteries. —*Macaulay.*

10. In the use of irregular verbs, the past tense should be distinguished from the perfect participle:

The barren ground was full of wicked weeds,  
Which she herself had *sown* all about,  
Now *growen* great of little seeds. —*Spenser.*

His countenance meanwhile  
Was *hidden* from my view, and he remained  
Unrecognized; but, *stricken* by the sight,  
With slacken'd footsteps I advanced. —*Wordsworth.*

Violations of this principle are scattered profusely over our literature:

Rapt into future times, the bard *begun* [began.  
'A virgin shall conceive, a virgin bear a son.' —*Pope.*

'And now the years a numerous train have *ran* [run.  
The blooming boy is ripen'd into man.'

From liberty each nobler science *sprung*, [sprang.  
A Bacon brighten'd, and a Spenser *sung*. —*Savage.* [sang.

To be avenged  
On him who had *stole* Jove's authentic fire,  
Too divine to be *mistook*. —*Milton.*

The camp was almost immediately *broke* up.—*Gibbon*.

But at the close of such a folio as this, *wrote* for their sakes.—*Sterne*.

11. In the use of auxiliaries, the radical signification should harmonize with the idea to be expressed. 'May' is the sign of possibility or permission; 'can,' of ability; 'must,' of necessity; 'will,' of resolution; 'shall,' of obligation:

The fomy bridel, with the bitte of gold  
Governeth he ryght as himselfe hath *wolde*<sup>1</sup> [*willed*].—*Chaucer*.

How be it he myghte have entred the cytie if he had *wolde* [*wished*].—*Fabyan*.

And by that feith I *shal* [*owe*] to God and yow.—*Chaucer*.

*Be ðre æ he sceal sweltan* =

By our law he *ought* to die.—*John xix, 7*.

Thus 'I shall do' means, fundamentally, 'I *owe* to do' = 'I *ought* to do.' As a man is supposed to do what he acknowledges to be obligatory upon him, 'I shall do' came to mean 'I *am about* to do' — a mere announcement of future action on the part of the *speaker*. True to this radical sense, if we mean to put under obligation another person over whom we claim some control, we say, 'You shall' or 'He shall.' Hence Shakespeare in *Coriolanus*:

*Shall* remain!

Hear you this Triton of the minnows? mark you

His absolute *shall*?

Observe, also, the determination expressed in the following:

This child I to myself will take;

She *shall* be mine, and I will make

A lady of my own.

<sup>1</sup> Past indicative of 'will'. A present form, *woll*, survives in 'won't' = wol not.

The stars of midnight *shall* be dear  
 To her; and she *shall* lean her ear  
 In many a secret place  
 Where rivulets dance their wayward round,  
 And beauty born of murmuring sound  
*Shall* pass into her face.—*Wordsworth*.

If, however, it is not meant to deprive another of the exercise of his will, we assume that it is his volition to do thus or so, and, in reference to a future occurrence, say 'You *will* go,' 'He *will* go.' Few mistakes, therefore, will be made, if it be fixed firmly in the mind that 'I shall,' 'you will,' 'he will,' are the forms of the future; and that 'I will,' 'you shall,' 'he shall,' are the forms of purpose and authority. 'Would' and 'should' follow the regimen of 'will' and 'shall.'<sup>1</sup> The following are easily apprehended examples of the proper uses of these words:

I *shall* supply you with money now, and I *will* furnish you with a reasonable sum from time to time, on your application to me by letter.—*George Eliot*.

*He*. I *shall* go to town to-morrow. Of course you *will*?

*She*. No, thanks. I *shall* not go. I *shall* wait for better weather, if that *will* ever come. When *shall* we have three fair days together again?

*He*. Don't mind that. You *should* go. I *should* like to have you hear Ronconi.

*She*. No, no; I *will* not go.

*He* (to himself). But you *shall* go, in spite of the weather and of yourself. (To her.) . . . Do come; you *will* enjoy the opera; and you *shall* have the nicest possible supper at Delmonico's.

<sup>1</sup> It should, perhaps, be added that the auxiliary which expresses the speaker's own contemplated future, expresses also his *supposition* of a future for himself or for others. Hence, 'If I, you, or he [*shall*] see him.' 'If I *should* meet him' (the preclusive or unlikely form). 'If you *should* have the opportunity.' All such clauses are logically subject to a *first-personal* idea. 'Will' and 'would' are used, with such, only in the sense of volition. 'I may, if I *will*.' 'If you *will* be [*resolve* or *intend* to be] there.'



*She.* No; I *should* not enjoy the opera. . . . I *wouldn't* walk to the end of the drive for the best supper Delmonico *will* ever cook. . . . I *shall* stay at home, and you *shall* have your opera and your supper all to yourself.—*R. G. White.*

The confusion of 'shall' and 'will' is not infrequent, even with the well educated. Vivacious temperaments confound them, because they see no contingency in the future. The Irish and the Scotch are apt to use them without discrimination. The Irish servant says, '*Shall* you take tea to-night, and *will* I bring it in?' Blair, a Scotch writer, says:

Without having attended to this, we *will* be at a loss in understanding several passages in the classics.

The author of the anonymous *Vestiges of Creation* has, from a similar blunder, been suspected of being a Scotchman:

I do not expect that any word of praise which this work may elicit, *shall* ever be responded to by me; or that any word of censure *shall* ever be parried or deprecated.

The Englishman is proverbially cautious and exact, yet, at his best, is guilty of carelessness, here as elsewhere:

If ye dew be onely upon ye fiese, and dry upon all the grounde, then *wyll* I perceau that thou *shalt* delyver Israll thorow my hande, as thou hast said.—*Coverdale: Judges vi.*

In judging only from the nature of things, and without the surer aid of Revelation, one *should* be apt to embrace the opinion of Diodorus Siculus.—*Warburton.*

If I draw a catgut, or any other cord, to a great length between my fingers, *I will* make it smaller than it was before.—*Goldsmith.*

You must make haste and gather me all you can, and do it quickly, or I *will* and *shall* do without it.—*Johnson to Boswell.*

There is a fine use of 'shall,' turning upon the ideas of inevitableness and majesty. It is exemplified conspicuously

(yet unconsciously, we may be sure) in Emerson; and critics, too careless or too dull to see its force, have reproached him with an abuse of the Queen's English in such masterly passages as the following:

There will be a new church founded on moral science, at first cold and naked, a babe in the manger again, the algebra and mathematics of ethical law, the church of men to come, without shams or psaltery or sackbut; but it will have heaven and earth for its beams and rafters; science for symbol and illustration; it will fast enough gather beauty, music, picture, poetry. Was never stoicism so stern and exigent as this *shall* be. It *shall* send man home to his central solitude, shame these social supplicating manners, and make him know that much of the time he must have himself to his friend. He *shall* expect no coöperation, he *shall* walk with no companion. The nameless thought, the nameless Power, the super-personal Heart,—he *shall* repose alone on that.

How much of the grandeur, as well as of the power of assurance, would be lost, if 'will' were here substituted for 'shall'!

12. The time indicated by tense-inflections should harmonize with that indicated by other parts of the sentence. Not 'He *was* absent this whole week,' but 'He *has been* absent this whole week;' 'This letter will reach you when the telegram that goes before it *has* (*shall have*) arrived.' 'I will see that he *does* it' should be 'I will see that he *do* it.' That is, 'shall do.' A purpose looks to the future. The time of an infinitive is relative to that of the principal verb. 'I meant to have written' should be 'I meant *to write*.' Instances of errors are:

Swift, but a few months before, was willing *to have hazarded* all the horrors of civil war.—*Jeffrey*.

Gray might perhaps have been able *to have rendered* him more temperate in his political views.—*Southey*.

Those who would gladly have seen the Anglo-Saxon *to have predominated* over the Latin element in our language — *Trench.*

*To have prevented* their depreciation, the proper course, it is affirmed, would have been *to have made* a valuation of all the confiscated property.—*J. S. Mill.*

13. Existing facts and general truths, however, should always be expressed in the present tense:

He that *gazes* upon elegance or pleasure, which want of money *hinders* him from imitating or partaking, *comforts* himself that the time of distress will soon be at an end, and that every day *brings* him nearer to a state of happiness, though he *knows* it has passed, not only without acquisition of advantage, but perhaps without endeavors after it.—*Adventurer.*

There is no end to the examples of blunders that might be given:

‘They ascertained that the Great Pyramid *stood* on the banks of the Nile.’

‘Ptolemy taught that the earth *was* in the centre of the universe.’

It *would have been* [*would be*] better if they had not repeated.—*Dean Alford.*

Two young men have made a discovery that there *was* a God.—*Swift.*

But if it be [*is*] true, which was said by a French prince, that no man *was* a hero to the servants of his chamber, it is equally true that every man is less a hero to himself.—*Johnson.*

14. In general, parts logically correspondent or alike, should be similarly constructed. This principle is violated:

(1) In the union of the antique and the modern styles,—

It is for their sake that human law *hath* interposed in some countries of the world, and, by creating and ordaining a right for them, *has* endeavored to make good the deficiency of nature.—*Chalmers.*

## (2) In the incongruent union of modes,—

While to law we would commit the defence of society from all the aggressions of violence, . . . we should tremble for humanity lest it *withered* and *expired* under the grasp of so rough a protection; and lest, before a countenance grave as that of a judge, and grim as that of a messenger-at-arms, this frail but loveliest of the virtues *should be* turned, as if by the head of Medusa, into stone.—*Ibid.*

## (3) In the union of auxiliary with simple forms,—

The events which he narrates are authentic, but the subject could *have been* better chosen, and *have* [*have had*] more unity.—*Peithman.*

I do assert that the nationality *cannot* rightfully [*be*], and that without foul wrong to the nation, it never *has been* [,] *alienated* from its original purposes.—*Coleridge.*

## (4) In the union of plural with singular forms,—

Sparta! Sparta! why in slumbers  
Lethargic dost *thou* lie?  
Awake and join thy numbers  
To Athens, old ally;  
Leonidas recalling,  
That chief of ancient song,  
Who saved *ye* once from falling,  
The terrible — the strong.—*Byron.*

## (5) In the union of dissimilar elements by coördinate connectives,—

‘When ignorance is not *wilful* and *sin* [*sinful*].’

He embraced the cause of liberty *faintly*, and pursued it *without resolution* [*irresolutely*].’

He begged him at the same time carefully to preserve for him his Highland garb and accoutrements, particularly the arms, curious in themselves, *and to which* the friendship of the donors gave additional value.—*Scott.*

We have here a compound modifier of 'arms.' Of its two numbers, the first is a phrase, and the second a clause. Both should be phrases, or both clauses: 'Which were curious in themselves,' or 'rendered additionally valuable by the friendship of the donors.' Otherwise, the incongruity may be avoided by the omission of 'and.' The blunder is very common, especially with those who either do not perceive the true relations of parts, because they are unable; or fail to regard them, because they are careless.

(6) In the purposeless introduction of new words, or the incongruous union of responsive particles,—

He was just one of those men *that* the country can't afford to lose, and *whom* it is so very hard to replace.—*Anthony Trollope*.

I have amused myself by prophesying, as we drove into town, *how* this ugly lot of suburbs would join with that ugly lot, and *that* there would soon be one continuous street.—*Helps*.

Natural language, neither bookish nor vulgar, *neither* redolent of the lamp *or* of the kennel.—*Coleridge*.

He *neither* knew the manner in which, *or* the place where, his journey might be next interrupted by his invisible attendant.—*Scott*.

The error in the last two is double: 'neither' should be put directly before the element upon which it logically throws its force,—the adjunct in the one case, the object in the other; and its only admissible correlative is 'nor.'

It may be proper, at this point, to notice the prevalent confusion in the usages of 'or' and 'nor' in a negative sentence. It is sometimes difficult to determine which word should be used to continue a negative sense after a preceding negative. Length of parts or emphasis of distinction would seem to give the preference to 'nor':

The king has *no* arbitrary power to give him; your Lordships have *not*; *nor* the Commons; *nor* the whole Legislature.—*Burke*.

Yet Paul did *not* waste all his hours in this idle vapping, *nor* in the pleasures of the table.—*Prescott*.

I can *not* tell which way his Majesty went, *nor* whether there is any one with him.—*Fielding*.

‘Or’ may be preferable, or even necessary, if the parts are plainly affected by the preceding negative, if they are not emphatically distinguished, or if they are short and closely connected:

He was certainly *not* very reverent in his conduct *or* in his writings.—*Dean Alford*.

*No* tie of gratitude *or* of honor could bind him.—*Macaulay*.

This was *not* to be ascribed chiefly *or* solely to political animosity.—*Ibid*.

So long as they did *not* meddle with politics *or* religion.—*Prescott*.

In Milton’s enumeration of the objects from which he had been cut off by blindness, clearness would be promoted, perhaps, by the use of ‘*nor*’ between the coördinate subjects:

Thus with the year  
Seasons return, but *not* to me returns  
Day, *or* the sweet approach of ev’n, *or* morn,  
*Or* sight of vernal bloom, *or* summer’s rose,  
*Or* flocks, *or* herds, *or* human face divine.

### EXERCISES.

Justify, or criticise and correct, the following:—

1. It is not me you are in love with.—*Addison*.
2. Every one must judge of their own feelings.—*Byron*.
3.                               Let there be  
No solace left for thou and me.—*Shelley*.



4. She was neither better bred nor wiser than you or me.—*Thackeray*.
5. Neither of which are taken into account.—*Dean Alford*.
6. The fact of such an objection having been made.—*Ibid*.
7. It was expected that his first act would have been to have sent for Lords Grey and Grenville.—*Alison*.
8. The reason is perspicuous why no French plays when translated have, or ever can, succeed on the English stage—*Dryden*.
9. Both minister and magistrate is compelled to choose between his duty and his reputation.—*Junius*.
10. The richness of her arms and apparel were conspicuous in the foremost rank.—*Gibbon*.
11. No mightier than thyself or me.—*Shakespeare*.
12. The spirit of my father grows strong in me, and I will no longer endure it. He that escapes me without some broken limb, shall acquit him well. Charles, I thank thee for thy love to me, which thou shalt find I will most kindly requite.—*Ibid*.
13. I do not think any one to blame for taking due care of their health.—*Addison*.
14. The boldness, freedom, and variety of our blank verse is infinitely more favorable than rhyme to all kinds of sublime poetry.—*Blair*.
15. The following facts may or have been adduced as reasons on the other side.—*Latham*.
16. How happy it is that neither of us were ill in the Hebrides.—*Johnson*.
17. This paper should properly have appeared to-morrow.—*Junius*.
18. During the last century no prime minister has become rich in office.—*Ibid*.
19. That cherubim which now appears as a god to the human soul, knows very well that the period will come above in eternity, when the human soul shall be as perfect as he himself now is.—*Spectator*.



20. When I consider how each of these professions are crowded with multitudes.—*Ibid.*

21. Either a pestilence or a famine, a victory or a defeat, an oracle of the gods or the eloquence of a daring leader were sufficient to impel the Gothic arms.—*Gibbon.*

22. We know to what causes our past reverses have been owing, and we will have ourselves to blame if they are again incurred.—*Alison.*

23. What should we gain by it that we should speedily become as poor as them?—*Ibid.*

24. Let me awake the king of Morven, he that smiles in danger; he that is like the sun of Heaven rising in a storm.—*Macpherson: Ossian.*

25. I demand neither place, pension, exclusive privilege, or any other reward whatever.—*Franklin.*

26. The very scullion . . . becomes of more importance than him.—*Ibid.*

27. Formerly we have conversed, together with Pericles, on this extraordinary man.—*Landor.*

28. It is now about four hundred years since the art of multiplying books has been discovered.—*D'Israeli.*

29. Skinner, it is well known, held the same political opinions with his illustrious friend.—*Macaulay.*

30. This does not so much seem to be owing to the want of physical powers, but rather to the absence of vehemence.—*Alison.*

31. For this difference no other general cause can be assigned but culture and education.—*Blair.*

32. Those who have explored with strictest scrutiny the secret of their own bosoms, will be least apt to rush with intolerant violence into that of other men's.—*Carlyle.*

33. Robert is there, the very out-come of him, and indeed of many generations of such as him.—*Ibid.*

34. It is not worthy of the powers of its author, who can, and has at other times, risen into much loftier ground.—*Gilfillan.*

35. The literature of France, Germany, and England, are at least as necessary for a man born in the nineteenth century as that of Rome and Athens.—*Bulwer*.

36. Concerning some of them, little more than the names are to be learned from literary history.—*Hallam*.

37. Sir Thomas More in general so writes it, although not many others so late as him.—*Trench*.

38. Homer, as well as Virgil, were transcribed and studied on the banks of the Rhine and Danube.—*Gibbon*.

39. America, as well as Europe, has received letters from the one and religion from the other.—*Ibid*.

40. Every one of this grotesque family were the creatures of national genius.—*D'Israeli*.

41. Those whose profession or whose reputation regulate public opinion.—*Ibid*.

42. Everything that painting, music, and even place furnish, were called in to interest the audience.—*Alison*.

43. Few, if any town or village in the south of England, has a name ending in *by*.—*Harrison*.

44. Professor Sedgwick, a man of eminence in a particular walk of natural science, but who should not have trespassed into philosophy, had lately published his discourses.—*J. S. Mill*.

45. At least I am resolved that the country shall see who it has to thank for whatever may happen.—*Brougham*.

46. And the persons who, at one period of their life, might take chief pleasure in such narrations, at another may be brought into a temper of high tone and acute sensibility.—*Ruskin*.

47. A constable will neither act cheerfully or wisely.—*Swift*.

48. Frequented by every fowl whom nature has taught to dip the wing in water.—*Johnson*.

49. If you were here, you would find three or four in the parlor after dinner whom (you would say) passed their time agreeably.—*Locke*.

50. And they dreamed a dream, both of them, each man his dream in one night, each man according to the interpretation of his dream.—*Genesis*.

51. And the sea gave up the dead that were in it, and death and hell gave up the dead that were in them; and they were judged every man according to their works.—*Revelation*.

52. Successful he might have been, had his horse been as ambitious as he.—*Goldsmith*.

53. Your ear still opening to the captive's cry;  
Nor less was promised from thy early skill.—*Savage*.

54. We are alone, here's none but thee and I.—*Dryden*.

55. Holland and thee did each in other live.—*Ibid*.

56. Sorrow not as them that have no hope.—*Thessalonians*.

57. It is not fit for such as us to sit with the rulers of the land.  
—*Scott*.

58. Which his instrument or skill were unable to achieve.—*Ibid*.

59. The Prince was apprehensive that Waverley, if set at liberty, might have resumed his purpose of returning to England.—*Ibid*.

60. 'Description,' he said, 'was to the author of romance exactly what drawing and tinting were to a painter; words were his colors.' . . . 'The same rules,' he continued, 'applied to both, and an exuberance of dialogue in the former case was a verbose and laborious mode of composition, which went to confound the proper art of the drama, a widely different species of composition, of which dialogue was the very essence; because all, excepting the language to be made use of, was presented to the eye by the dresses and persons, and actions, of the performers upon the stage.'—*Ibid*.

61. He shall feed his flock like a shepherd . . . and shall gently lead all those that are with young.—*Isaiah*.

62. Let us turne to him with an upright heart. . . . So shall we shine as the sunne in the kingdom of our father; so shall God be our God, and will abide with us forever.—*Bishop Jewell*.

63. How does Nature deify us with a few and cheap elements! Give me health and a day, and I will make the pomp of emperors ridiculous. The dawn is my Assyria; . . . broad noon shall be my England of the senses and the understanding; the night shall be my Germany of mystic philosophy and dreams.—*Emerson*.

64. A perfect traitor should have a face which vice can write no marks on — lips that will lie with a dimpled smile — eyes with such agate-like brightness and depth that no infamy can dull them — a cheek that will rise from a murder and not look haggard.—*George Eliot*.

65. Thou art a girl, as much brighter than her,  
As he is a poet sublimer than me.—*Prior*.

66. On this moment he appeared, under this tree  
Stood visible — among these pines his voice  
I heard; here, with him, at the fountain talked.—*Milton*.

67. When the helplessness of childhood, or the frailty of woman, make an appeal to her generosity.—*Jeffrey*.

68. Madame de Staël observes that much of the guilt and the misery which are vulgarly imputed to great talents, really arise from not having talent enough.—*Ibid*.

69. It was my intention to have arranged the contents of this new issue of *The Queen's English* under the parts of speech.—*Dean Alford*.

70. All these difficulties and dangers are quite as real, and require as much attention, and are fit subjects for practical teaching in our schools, quite as much as many points which, at present, receive perhaps an excessive attention in some of our text-books.—*J. R. Seeley, Edwin A. Abbott*.<sup>1</sup>

<sup>1</sup> Preface to *English Lessons for English People*.

## CHAPTER XVII.

### THE SENTENCE — DICTION.

Words lead to things: a scale is more precise,—

Coarse speech, bad grammar, swearing, drinking, vice.—**HOLMES.**

Depend upon it, it is with our thoughts as with our persons — their intrinsic value is mostly undervalued, unless outwardly expressed in an attractive garb.  
—**DANIEL WEBSTER.**

**I**N the construction of every period two things are to be regarded,—the words that compose it, and the manner in which these are put together; the former resembling the materials of which a house is made, and the latter the order in which such materials are placed.

The ideal is never fully expressed. All symbols are but hints of meaning. Words as the signs of our conceptions, are at best only imperfect representations of our thought, in general expressing too little or too much. Momentous disputes have, in every age, turned on the signification of a phrase, a term, or even a particle. Therefore, ‘A man that seeketh precise truth had need to remember what every name he useth stands for, and to place it accordingly; or else he will find himself entangled in words as a bird in limetwigs; the more struggles, the more belimed.’<sup>1</sup> To like purport says the poet Holmes, with characteristic felicity:

One vague inflection spoils the whole with doubt.  
One trivial letter ruins all, left out;  
A knot can choke a felon into clay;

<sup>1</sup> Hobbes.

A knot will save him, spelt without the *k*;  
 The smallest word has some unguarded spot,  
 And danger lurks in *i* without a dot.

In discourse, as in music, no instruction can supply the need of general culture—the living in an atmosphere of literature and art; but direction, criticism, and advice form the foundation of proficiency in either. Carefully avoiding autocratic pronouncements as to what is good or bad English, we shall proceed to record and illustrate the broadly recognized principles of choice, solely with a view to aiding the learner in selecting the most appropriate vesture for his ideas.

**Simplicity.**—By this are meant the choice of simple words and their unaffected presentation. If properly and skilfully used, words readily and generally intelligible produce their full effect. The charm of childhood's unconscious grace belongs to lines like these:

A violet by the mossy stone  
 Half hidden from the eye,  
 Fair as a star when only one  
 Is shining in the sky.—*Wordsworth*.

Short words require a minimum of attention, and are correspondingly strong. Hence the strength of the Anglo-Saxon element, which, as we have seen, comprises the vocabulary of common life,—the language of the emotions, of the fireside, street, market, and farm. Hence the predominance of this element in the books most widely circulated, as the *Bible*, *Pilgrim's Progress*, *Robinson Crusoe*. The first of these is essentially monosyllabic and concrete. Thus:

Consider the lilies how they grow; they toil not, they spin not; and yet I say unto you, that Solomon in all his glory was not arrayed



like one of these. If then God so clothe the grass, which is to-day in the field, and to-morrow is cast into the oven, how much more will he clothe you, O ye of little faith!—*St. Luke.*

Of like clearness, energy, and beauty, is this:

As I walked through the wilderness of this world, I lighted upon a certain place where was a den, and laid me down to sleep; and as I slept, I dreamed a dream, and behold I saw a man clothed with rags standing in a certain place, with his face from his own house, a book in his hand, and a great burden upon his back. I looked, and saw him open the book, and as he read he wept and trembled; and, not being able to contain, he brake out into a lamentable cry, saying What shall I do?—*Bunyan.*

‘It is with words,’ says Southey, ‘as with sunbeams,—the more they are condensed, the deeper they burn.’ Our literature abounds in passages of this Saxon brevity. ‘I observe,’ says Emerson, ‘that all distinguished poetry is written in the oldest and simplest English words.’ These must be held, however, to include not only natives, but many exotics, which are equally brief and clear. Writers who seek the utmost intelligibility, will avoid foreign words, not because they are foreign, but because they are not current. In the following smoothly flowing passage a large proportion of the words are of Romanic origin:

It was the *tomb* of a *crusader*; of one of those *military enthusiasts*, who so *strangely* mingled *religion* and *romance*, and whose *exploits* form the *connecting* link between *fact* and *fiction*, between the *history* and the *fairy tale*. There is something *extremely picturesque* in the *tombs* of these *adventurers*, *decorated* as they are with *rude* armorial bearings and *Gothic sculpture*. They *comport* with the *antiquated chapels* in which they are *generally* found; and in *considering* them, the *imagination* is *apt* to kindle with the *legendary associations*, the *romantic fiction*, the *chivalrous pomp* and *pageantry* which *poetry* has spread over the wars for the *sepulchre* of Christ.—*Irving.*



A copious infusion of Latin, in which long words prevail, gives the swelling, stately style, sometimes called 'Johnsonian':

That affluence and power, advantages extrinsic and adventitious, . . . . should very often flatter the mind with expectations of felicity which they cannot give, raises no astonishment; but it seems rational to hope that intellectual greatness should produce better effects; that minds qualified for great attainments should first endeavor to secure their own benefit; and that they who are most able to teach others the way to happiness should, with most certainty, follow it themselves.— *Johnson*.

Johnson's definition of 'net-work' exemplifies this mode of expression: 'Anything reticulated or decussated with interstices at equal distances between the intersections.' Yet, if the thought is impressive, ponderous and majestic words are eminently fitting. 'These *dictionary* words,' says De Quincey, 'are indispensable to a writer, not only in the proportion by which he transcends other writers as to extent and as to subtlety of thinking, but also as to elevation and sublimity.' 'Big thinkers,' says Johnson, 'require big words.' The simpler words, indeed, have nerve and terseness, smack of experience, and are easy to grasp; but they have neither the height nor the breadth for every theme: they fulfil one set of functions; the more complex, another. Neither are good or bad absolutely, but only in relation to the subject and the occasion. The dowry of power is in the happy union of the two, as here:

Will all great Neptune's ocean wash this blood  
Clean from my hand? No! this my hand will rather  
The multitudinous seas incarnadine,  
Making the green one red.— *Shakespeare*.

The accusing spirit that flew up to heaven's chancery with the oath, blushed as he gave it in, and the recording angel, as he wrote it down, dropped a tear upon the word, and blotted it out forever. —*Sterne*.

I saw the valley opening at the farther end, and spreading forth into an immense ocean, that had a huge rock of adamant running through the midst of it, and dividing it into two equal parts. The clouds still rested on one-half of it, insomuch that I could discover nothing in it: but the other appeared to me a vast ocean planted with innumerable islands, that were covered with fruits and flowers, and interwoven with a thousand little shining seas that ran among them. I could see persons dressed in glorious habits, with garlands upon their heads, passing among the trees, lying down by the side of fountains, or resting on beds of flowers; and could hear a confused harmony of singing birds, falling waters, human voices, and musical instruments. Gladness grew on me upon the discovery of so delightful a scene. I wished for the wings of an eagle that I might fly away to those happy seats.—*Addison*.

*Affectation*.—Opposed to that moderation in which lies the first excellence of diction, is the itching for what Lord Brougham calls a 'long-tailed word in *-osity* or *-ation*.' Many people, now-a-days, do not live in houses, but they 'reside in residences'; they do not go to church, but they 'attend divine service.' With them fires are not put out, but 'conflagrations are extinguished'; a criminal is not hung, but is 'launched into eternity'; schools are not founded, but 'institutions are inaugurated'; a railroad accident is always a 'holocaust'; girls are 'led to the hymeneal altar'; persons are 'individuals,' 'characters,' or 'personages.' Dread of commonplace drives them into the opposite extreme of disproportionate finery. Disproportionate, for a splendid dress can never be objectionable in itself, but when it ill accords with the wearer, the time, the place, or the company, it becomes

offensive. Even reputable writers and speakers not seldom betray this undue fondness for the unusual and far-fetched. The following are examples:

He put aside the omens on account of their *incertitude*.—*Helps*.

Even if this *aleatory* proceeding were a proper device.—*Sumner*.

Just then, on changing my position, my head struck against something which *depended* from the ceiling.—*Brockden Brown*.

By my side was a square-built, fresh-colored *personage*.—*Bryant*.

My travelling companions were very disagreeable *individuals*.—*Ibid*.

Turning out of the main road, we began to ascend a steep and green *declivity*.—*Ibid*.

I bore the *diminution* of my riches without any *outrages of sorrow* or *pusillanimity of dejection*.—*Johnson*.

The evil infests all classes, more or less, being, of course, at its worst among sensational novelists and journalists, Freshman and Sophomore students, and the 'vulgar genteel,' who would seem elegant, making up in pretence what they lack in reality. 'The domestic assistants,' said Mr. Pecksniff, 'sleep above.' Said a schoolmaster to a Maine farmer, 'You are excavating a subterranean channel, it seems.' 'No, sir,' was the reply, 'I am only digging a ditch.' To a young lady who asked Governor Corwin, of Ohio, 'Will you take condiments in your tea, sir?' the great wit replied, 'Pepper and salt, but no mustard.' To those who have something to say, with a purpose in saying it, yet who feel themselves tempted to search, without due regard to fitness, for a sounding phrase, we commend the words of Henry Ward Beecher: 'Don't whip with a switch that has the leaves on, if you want to tingle.'

**Precision.**—Not only should the particular sign, as far as possible, be currently intelligible and commensurate with the thing signified,—it should exhibit, with the greatest possible accuracy the meaning which the writer or speaker intends to convey. In general, where this exactness is attained, there is energy as well as clearness. Thus:

The sea, the sea, the open sea,  
The blue, the fresh, the ever free.—*Cornwall.*

Arms on armor clashing bray'd  
Horrible discord, and the madding wheels  
Of brazen chariots rag'd; dire was the noise  
Of conflict; overhead the dismal hiss  
Of fiery darts in flaming volleys flew.<sup>1</sup>—*Milton.*

I do not give you to posterity as a pattern to imitate, but as an example to deter; and as your conduct comprehends everything that a wise or honest minister should avoid, I mean to make you a negative instruction to your successors forever.—*Junius.*

He can bribe, but he cannot seduce. He can buy, but he cannot gain. He can lie, but he cannot deceive. It is the very struggle of the noble Othello. His heart relents, but his hand is firm. He does naught in hate, but all in honor. He kisses the beautiful deceiver before he destroys her.<sup>2</sup>—*Macaulay.*

**Impropriety.**—Precision stands opposed, in the first place, to the use of words which express some other idea or relation than that which the author intends. It is said that the brilliant Curran once carelessly observed in court, 'an action lays,' and the judge corrected him by remarking, 'Lies, Mr. Curran,—hens lay.' Subsequently, when the judge ordered a counsellor to 'set down,' Curran retaliated, 'Sit down, your honor,—hens set.' This species of blund-

<sup>1</sup> In connection with *Onomatopœia*, the words are so precise as to suggest the sounds of battle.

<sup>2</sup> The more precise (vivid) because, like the preceding, antithetical.

er, arising often from mere carelessness but chiefly either from a seeming analogy between one term and another or from ignorance of the authorized signification, mars many a fine passage in English literature. The following are a few examples:

And dashest him again to earth; there let him *lay*.—*Byron*.

A doubt his lady could *demean* herself  
So low as to accept me.—*Browning*.

The roads began to become a little *practicable*.—*Scott*.

We have much to say on the subject of this Life, and *will* often find ourselves to dissent from the opinions of the biographer.—*Macaulay*.

For this difference no other general reason can be assigned *but* culture and education.—*Blair*.

He is resolved *of* going to the Persian court.—*Bentley*.

The Greeks, fearing to be surrounded on all sides, wheeled about and halted, with the river *on* their backs.—*Goldsmith*.

He has a good record, I am told, and preaches *to* acceptance.—*Bryant*.

I am from America, where my home is *at* the North; and I *would* like to know why so many Englishmen dislike me on that account.—*Ibid*.

Sometimes the impropriety is a result of the manner in which terms are combined:

Some lofty intellect, capable of *sounding* the *unfathomable* abysses of hers.—*Willis*.

Of nineteen tyrants who started up after the reign of Gallienus, there was not one who *enjoyed* a life of peace or a *natural death*.—*Gibbon*.

Which convinced the heroic princess that her attempt, for *the present at least*, had *permanently* failed.—*Alison*.

To reconstruct such a work in another language were business for a man of *different* powers *than* has yet attempted German translation among us.—*Carlyle*.

To these errors we may appropriately add the use of a word susceptible, in itself or in its position, of several meanings or references:

As I am of *that* nature that I love quiet, I keep *without* my lodgings as much as possible.—*Bryant*.

*They* were persons of such moderate intellects, even before *they* were impaired by their passion, that *their* irregularities could not furnish sufficient variety of folly.—*Steele*.

*He* wrote to that distinguished philosopher in terms polite and flattering, begging of *him* to come and undertake *his* education, and bestow on *him* those useful lessons of magnanimity and virtue which every great man ought to possess; and which *his* numerous avocations rendered impossible for *him*.—*Goldsmith*.

*Confusion of Synonymes*.—In the second place precision is violated by the faulty use of synonymous words. As, by the significant changes of language, the same word is brought to designate different things, so different words are brought to designate the same thing or nearly the same. Nearly, for no two words are the exact equivalents of each other, though it may answer practical purposes to use them. There is always discernible some shade of difference. *Synonyme* is commonly applied, therefore, to words not identical, but similar in meaning; generically so alike as to be liable to be confounded, yet specifically so different as to require to be distinguished. Thus 'fright,' 'terror,' 'dread,' 'alarm,' 'apprehension,' 'panic,' 'tremor,' 'timidity,' 'fearfulness,' 'horror,' express various degrees of that shrinking feeling called 'fear.' If the degree experienced is 'fright,' 'apprehension' would be too weak; 'terror,' which is still less than 'horror,' would be too strong. In the employment of synonymes, consequently, care should be had that the word does not



depart too far from the idea to be expressed. As nearly as possible, let the two be accordant. The following examples are open to criticism:

The *centre*<sup>1</sup> of the grand alley.—*Macaulay*.

It is a hereditary aristocracy which alone can be depended upon in such a contest, because it *only*<sup>2</sup> possesses lasting interests which are liable to be affected by the efforts of tyranny.—*Alison*.

Hast thou walked in the world with such little *observance*<sup>3</sup> as to wonder that men are not always what they seem?—*Scott*.

There were but two lines to be taken, either to relax and modify the regulations which gave offence, or to enforce a more punctual *observation* of them.—*Hallam*.

The *whole*<sup>4</sup> Russians are inspired with the belief that their mission is to conquer the world.—*Alison*.

A single quotation from the epistles of Horace, in his *Life of Lucullus*, exhausts, if I do not mistake, the *entire*<sup>5</sup> of his references to a poetry inferior, it is true, as a whole, to that of Greece, but with superiorities of its own.—*Trench*.

*Hyperbole*.—This consists of overstatement. We refer, not to that rhetorical and emotional use of it which forms one of the chief elements of efficiency in oratory and of charm in poetry, but that enthusiastic, indiscriminating use of it, in relation even to the most ordinary

<sup>1</sup> Specific; involving the idea of a circle. A more general term is required — 'middle.'

<sup>2</sup> Contracted from 'one-ly' = 'one-like'; weaker than 'alone,' compound of 'all' and 'one' = 'altogether one,' that is, by one's self, marking the state of a person or thing, as of a single house in a forest.

<sup>3</sup> The act of observing a thing in the sense of keeping or holding it sacred. 'Observation' is the act of observing objects with the view to examine them.

<sup>4</sup> Respects a single body with its components, hence can mean only those who have not lost a leg, an arm, or some other part; 'all' respects a number of individuals.

<sup>5</sup> Has no reference to parts, excludes division; 'total' denotes the aggregate, the collected sum of parts, indicating extent; 'whole,' the junction of all the parts. 'Entire,' moreover, is wrongly used for the noun.



themes, which violates simplicity and elegance as well as precision. Some people would be always electrifying us with intensity of expression. If it rains, 'it beats all the storms since the flood.' To get sprinkled is to be 'drenched to the skin.' A zephyr is a 'hurricane,' a hill is an 'Alpine.' Everything that pleases is positively 'delicious,' 'nice,' 'charming,' 'splendid,' 'grand.' Everything that displeases, is 'hateful,' 'dreadful,' 'horrid,' 'shocking.' A school-girl will be 'awfully' tired, will 'love' pickles, will 'adore' sweet potatoes. Then, too, what marvellous adventures, what hair-breadth escapes she will have,—and the woman will probably continue the extravagance of the girl. There are no degrees of comparison. Several days in every summer are the hottest ever known; several days in every winter, the coldest; the last good sermon, the best. Such conversationists soon cease to be credited by the intelligent. Where all is emphatic, there is no emphasis. Constant violence of language is evidence of feebleness of thought. 'He who has a superlative for everything,' says Lavater, 'wants a measure for the great or small.'

**Conciseness.**—For the cardinal who spoke thirty languages, and understood one hundred and fourteen, De Quincey suggested the epitaph: 'Here lies a man who, in the act of dying, committed a robbery,—absconding from his fellow-creatures with a valuable polyglot dictionary.' A distinguished lady, told that Scaliger was acquainted with twenty different languages, remarked: 'That's twenty words for one idea; I would rather have twenty ideas for one word.' To a judge who asked Aaron Burr why lawyers cannot save the time and spare the patience of the court and jury by dwelling only on the

important points in their cases, reply was made: 'Sir, you demand the greatest faculty of the human mind, selection.' The central idea of the quality here implied is verbal economy — fulness in little compass. A thought that can as well be presented in a sentence or two, should not be wire-drawn into a dozen. Mental operations are far more rapid in this than in any former age. What men of to-day want, is vivid, direct statement, quick movement. 'Many words darken counsel.' If surplus syllables diminish the strength of the impression by absorbing mental force, much more do surplus words. The most effective writers have shown an austere conscientiousness of phrase:

Men walk as prophecies of the next age.—*Emerson*.

Thefts never enrich; alms never impoverish; murder will speak out of stone walls.—*Ibid*.

History is a mighty drama, enacted upon the theatre of time, with suns for lamps, and eternity for a background.—*Carlyle*.

Speech is but broken light upon the depths of the unspoken.—*George Eliot*.

They make a solitude, and call it peace.—*Tacitus*.

To woman it is given to weep, to man to remember.—*Ibid*.

Reason's whole pleasure, all the joys of sense,

Lie in three words, health, peace, and competence.—*Pope*.

Violent delights have violent ends,

And in their triumph die.—*Shakespeare*.

Content may dwell in all stations. To be low, but above contempt, may be high enough to be happy. . . . Rough diamonds are sometimes mistaken for pebbles; and meanness may be rich in accomplishments which riches in vain desire.—*Sir Thomas Browne*.

Crafty men condemn studies; simple men admire them; and wise men use them; for they teach not their own use: that is a wisdom

without them, and won by observation. Read not to contradict, nor to believe, but to weigh and consider. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested. Reading maketh a full man, conference a ready man, and writing an exact man. And therefore if a man write little, he had need have a great memory; if he confer little, have a present wit; and if he read little, have much cunning to seem to know that he doth not. Histories make men wise, poets witty, the mathematics subtle, natural philosophy deep, morals grave, logic and rhetoric able to contend.—*Bacon.*

*Tautology.*—This is the useless or tedious repetition of an idea, as in ‘umbrageous shade,’ ‘mutually reciprocal,’ ‘popular with the people.’ The following are cases in point:

He was by no means deficient in the subordinate and limited virtue which *alleviates and relieves* the wants of others.—*Scott.*

He *walked on foot*, bareheaded.—*Macaulay.*

Such is the *whole sum-total* of information which the assiduity of commentators has collected.—*Carlyle.*

The miracle which genius produced, it may repeat, whenever the same happy *combination* of circumstances shall occur *together*.—*D’Israeli.*

The *chief* mistakes made by the Irish in pronouncing English, lie, *for the most part*, in the sounds of the two first vowels, *a* and *e*.—*Sheridan.*

The separation did not take place till after the language had attained the *ripeness of maturity*.—*Trench.*

Every one that resided in the valley was required to propose whatever might contribute *to make seclusion pleasant, to fill up the vacancies of attention, and lessen the tediousness of time*.—*Johnson.*

In some of the above, the repeated word or phrase may not be an exact reproduction of what has been said, but the distinction is so slight that the only effect is to emas-

culate the expression. In the last, perhaps the third infinitive is justified by presenting the idea of the first under a new aspect. The auctioneer of *Middlemarch* furnishes a very apt illustration of the fault in question:

A very nice thing, a very superior publication, entitled 'Ivanhoe.' You will not get any writer to beat him in a hurry, I think; he will not in my opinion speedily be surpassed. . . . I hope some one will tell me; I hope some individual will apprise me of the fact.

*Pleonasm*.—Unlike the preceding, this fault consists in the addition of useless words—words which, without repeating the idea, add nothing to either sense or sound. It assumes various forms, some of which are:

In the afternoon I attended *at* one of the churches.—*Bryant*.

But I have no inclination to *the telling of* any more of my discomforts.—*Ibid*.

I have no doubt *but* that the pistol is a relic of the buccaneers.—*Irving*.

Even a beadle, acted upon by a sudden and powerful impulse, may be afflicted by a momentary visitation of loss of self-possession and forgetfulness of personal dignity.—*Dickens*.<sup>1</sup>

It follows that precision can only be attained *to* when such words are used with perfect accuracy.—*De Mille*.<sup>2</sup>

Rhetoric, then, lies *in* between grammar and logic.—*Kellogg*.<sup>3</sup>

*Verbosity*.—This is a vice so pervasive as to be incurable except by recasting the sentence. It often arises from poverty of thought, leading the author to repeat over and over the modicum of sense which he can command; or from vagueness of thought, in which the author wanders

<sup>1</sup> Perhaps the strictly pleonastic portion is 'visitation of.' Either of the succeeding phrases may then be regarded as tautological.

<sup>2</sup> *Elements of Rhetoric*: Also, 'only' is improperly placed.

<sup>3</sup> *Text-Book on Rhetoric*.

about the point, instead of going straight to it; sometimes from an ease of expressing the same thing in a variety of ways; sometimes from mere fulness of words and love of sound, with little attention to meaning. It may be otherwise known as that extreme diffuseness in which length and shallowness go together. Essence is diluted into a thin, spiritless mixture. The style is ridiculed here:

Circumstances beyond my individual control have, for a considerable length of time, effected, as they ever must, a severance of that intimacy which, in the limited opportunities conceded to me of contemplating, in the midst of my professional duties, the scenes and events of the past, tinged by the prismatic hues of memory, *etc.*  
—*Dickens.*

For still more humorous examples of this prolixity, turn to the speeches of Dame Quickly and of Polonius in Shakespeare. A milder type of verbosity is that polite circumlocution which disdains to give to a common thing a common name:

The winds of March, smiting insidiously  
Rais'd in the tender passage of the throat  
*Viewless obstruction.*—*Wordsworth.*

This, perhaps, is akin to affectation — the vain attempt to elevate expression — the desire of seeming to be what we are not.

*Paucity.*—A writer may be too brief, carelessly or studiously. Of blundering ellipses:

A squirrel can climb a tree quicker than *a boy.*—*Webster.*

The orchards of *the apple and pear* in your western counties excited my admiration.—*Bryant.*

I am *far from* an inquisitive man by temperament.—*Bulwer.*

The reader is requested to note a seeming contradiction in the two views which have been given of Graham Bretton — *the public and private.*—*Charlotte Brontë.*

South, as great a wit as *a preacher*, has separated the superior and the domestic.—*D'Israeli*.

A little dinner, *not more* than the Muses, with all the guests clever, and some pretty, *offers*<sup>1</sup> human life and human nature under very favorable circumstances.—*D'Israeli*.

Studied conciseness is liable to become obscure. Emerson's frugality often clouds his meaning; as,

Every man is an inlet to the same and all of the same.

A certain amplitude of treatment is often allowable for embellishment, often necessary for impression. How vividly are great distance and great velocity expressed by the periphrasis here:

From morn  
To noon he fell, from noon to dewy eve,  
A summer's day; and with the setting sun  
Dropt from the zenith like a falling star.—*Milton*.

How the effect is heightened here by the accumulation of particulars:

Methought I saw a thousand fearful wrecks;  
A thousand men that fishes gnaw'd upon;  
Wedges of gold, great anchors, heaps of pearl,  
Inestimable stones, unvalued jewels —  
All scattered in the bottom of the sea.—*Shakespeare*.

In the following passage on *Conciliation with America*, how much force is gained by enlarging upon the fact of increasing population:

But whether I put the numbers too high or too low is a matter of little moment. Such is the strength with which population shoots in that part of the world that, state the numbers as high as we will, while the dispute continues the exaggeration ends. While we are discussing any given magnitude, they are growing to it. While we

<sup>1</sup> Confusion of synonyms.



spend our time in deliberating on the mode of governing two millions, we shall find that we have two millions more to manage. Your children do not grow faster from infancy to manhood than they spread from families to communities, and from villages to nations.—*Burke.*

In the following noble attempt to define the Deity, omnipresence is fundamental to every line, yet each vivifies and enlarges our conception by presenting the God-idea in a new light, as well as by detaining attention:

All are but parts of one stupendous whole,  
Whose body nature is, and God the soul;  
That, chang'd through all, and yet in all the same,  
Great in the earth, and in th' ethereal frame,  
Warms in the sun, refreshes in the breeze,  
Glow's in the stars, and blossoms in the trees;  
Lives through all life, extends through all extent,  
Spreads undivided, operates unspent;  
Breathes in our soul, informs our mortal part,  
As full, as perfect, in a hair as heart;  
As full, as perfect, in vile man that mourns,  
As the rapt seraph that adores and burns.  
To him no high, no low, no great, no small,  
He fills, he bounds, connects, and equals all.—*Pope.*

The long-standing argument for the immortality of the soul is based upon the proposition that desire implies satisfaction. Observe the force which this statement acquires by the multiplication of instances or illustrations:

All men desire to be immortal. The desire is instinctive, natural, universal. In God's world such a desire implies the satisfaction thereof equally natural and universal. It cannot be that God has given man the universal belief in immortality, and yet made it a mockery. Man loves truth, tells it, rests only<sup>1</sup> on it, yet how much more God,<sup>2</sup> who is the trueness of truth. Bodily senses

<sup>1</sup> Not in proper position.

<sup>2</sup> Improper ellipsis.



imply their objects — the eye, light; the ear, sound; the touch, the taste, the smell, things relative thereto. Spiritual senses likewise foretell their object — are silent prophecies of endless life. The love of justice, beauty, truth, of man and God, points to realities unseen as yet. We are ever hungering after noblest things, and what we feed on makes us hunger more.—*Parker.*

Written compositions, of course, should be more concise than spoken ones; for, in the first case, the reader can pause at pleasure; in the second, the whole meaning must be caught from the mouth of the speaker. In judging when it is proper to lean to the one style or the other, we must be directed also by the nature of the theme and the purpose of the discourse. The one question to be considered as to the number of words, is, Will the additional term or statement strengthen the impression or weaken it? 'It is silly,' says Landor, 'to argue that we gain ground by shortening on all occasions the syllables of a sentence. Half a minute, if indeed so much is requisite, is well spent in clearness, in fulness, and pleasurableness of expression, and in engaging the ear to carry a message to the understanding.'

**Purity.**—This consists in the use of such words and constructions as are sanctioned by a plurality, if not the majority, of good contemporary writers.

*Foreign Words.*—The poverty of Anglo-Saxon once compelled a copious introduction of foreign material; but, outside of the domain of science, the necessity occurs now but seldom, and the needless employment of unfamiliar terms from other languages savors of pedantry as well as offends the reader. It affects to display learning, but generally betrays vanity. Said Bryant to a would-be newspaper contributor, 'My young friend, I observe that

you have used several French expressions in your article. I think that if you will study the English language, you will find it capable of expressing all the ideas that you may have. I have always found it so; and in all that I have written, I do not recall an instance in which I was inclined to use a foreign word, but that, on searching, I found a better one in my own language.'

The following examples illustrate the temptation to strut in borrowed finery:

I have planned more poems and more histories; so that, whenever I am removed to another state of existence, there will be some *valde lacrymabile hiatus* in some of my posthumous works.—*Southey*.

We have before us an article from the pen of a very clever writer, and, as it appears in a magazine which especially professes to represent the 'best society,' it may be taken as a good specimen of the style. It describes a dancing party. . . . The reader is informed that all the people at the dance belong to the *beau monde*, as may be seen at a *coup d'œil*; the *demi-monde* is scrupulously excluded, and in fact everything about it bespeaks the *haut ton* of the whole affair. A lady who has been happy in her hair-dresser, is said to be *coiffée à ravir*. Then there is the bold man to describe. Having acquired the *savoir faire*, he is never afraid of making a *faux pas*, but, no matter what kind of a conversation is started, plunges at once *in medias res*.—*Quoted in Queen's English*.

Carry the show a little farther, and the coat of many colors becomes a thing of shreds and patches, as in the address of Jemeno, the priest, to Mr. Coleridge:

Como esta, Monsieur? J'espère que usted se porte vary well. Le Latin est good ting, mais good knowledge, sin el Latin, rien to be done.

The words may be native or naturalized, but the idiom alien:

As I was exceeded with fatigue, I no sooner made my toilette than I let myself fall upon a bed of repose, where sleep came to surprise me. My lord and I are in the intention to make good cheer, and a great expense, and this country is in possession to furnish wherewithal to amuse oneself. All that England has of illustrious—all that youth has of amiable, or beauty of ravishing, sees itself in this quarter.<sup>1</sup>—*Hannah More.*

*Obsolete Words.*—We have seen that as language, like everything else in the world, is subject to change, some words inevitably go out of fashion; some alter their meaning; some degenerate in value; some rise in importance; while here and there one wakes from a Rip Van Winkle sleep. There is little probability that an antiquated expression will be used inadvertently; to use it wilfully in ordinary prose is affectation. It is permissible, however, where the writer, as in a historical novel, desires to suggest antiquity,—to characterize the time in which the scene is laid. Within the limits of moderation, it is also appropriate in poetry, to impart stateliness, or to give the truth of resemblance:

*I wis* in all the senate,  
There was no heart so bold.—*Macaulay.*

I who *erewhile* the happy garden sang.—*Milton.*

As his *corse* to the ramparts we hurried.—*Wolfe.*

Right *jollie* is *ye tailyor*-man  
As *annie* man may be.<sup>2</sup>—*Saxe.*

*Whilom* in Albion's isle there dwelt a youth  
Who *ne* in virtue's ways did take delight;  
Ah me! in *sooth* he was a godless wight,  
Childe Harold was he *hight*.—*Byron.*

<sup>1</sup> Satirical Letter from a Lady to her Friend, in the Reign of George the Fifth.

<sup>2</sup> Combines imitations of archaic orthography.

*New Words.*— Upon the varied growth which the English language exhibits, it is unnecessary to enlarge. Learning, invention, discovery, art, fashion, popular commotions, foreign intercourse, the progress of thought,—have in every age from Chaucer, brought it new accessions of beauty and strength. So long as it has vitality, this process must continue. The living tree, which casts off some leaves, will, by the law of its nature, put forth others. The novelty of one period may be the standard of another; but in their transition state, before they have become reputable, purity of style requires that newly coined words should be eschewed, at least by such as have their spurs to win. Let the masters determine the practice. Yet let even them be chary. Words that do not supply a felt want perish on the page on which they are written. Where now are the ‘influencive’ and ‘extroit-ive’ of Coleridge, or the ‘commentitious’ and ‘exscribe’ of Bentley? ‘Come like shadows, so depart.’ On the other hand, vainly did Johnson deride ‘clumsy,’ ‘conscious,’ ‘damp,’ ‘inflate,’ ‘reciprocal’; vainly did Swift fight against ‘mob,’ ‘ambassador’; and Landor against ‘antique,’ ‘passenger,’ ‘man of talent.’ The better course is to maintain a judicious conservatism:

In words, as fashions, the same rule will hold;  
 Alike fantastic if too new or old:  
 Be not the first by whom the new are tried,  
 Nor yet the last to lay the old aside.—*Pope.*

*Colloquialism.*— This pertains to common conversation, and has a place in familiar writing, but is objectionable in formal or elegant discourse. It includes such contractions as ‘I’m,’ ‘he’s,’ ‘isn’t,’ ‘we’re,’ ‘you’re,’ ‘didn’t,’ ‘I’d,’ ‘ain’t.’ The last is quite indefensible. ‘Don’t,’ a

contraction for 'do not,' is ungrammatical and vulgar when used for 'does not':

The clock *don't* tick as it goes.—*Bulwer*.

*Slang*.—This name is said to have been given first to the jargon of gypsies, but it now extends to all degrees of respectability, as well as of vulgarity. Nearly every set or clique of men has its peculiar phraseology, while some forms are common stock. 'The rosy' (for wine), 'the downy' (for bed), 'the governor' (for father), 'no end of fun,' 'a sell,' 'sold,' 'to look seedy,' 'go back on,' 'a brick,' 'worth a red,' 'played out,' 'put her through,' 'slop over,' 'let 'er slide,' 'fork over,'—are instances. The words are genuine, the meaning arbitrary. 'A little racy slang,' says Richard Grant White, 'may well be used in the course of one's daily talk; it sometimes expresses that which otherwise would be difficult, if not impossible of expression.' Indulgence, however, is dangerous. The style of speech is generally low, not seldom silly. It is allowable in works of wit and humor, where a certain playfulness and conversational freedom are proper, but, even here, it must be under the guidance of good taste. Sterne and Thackeray are examples of its successful use; Twain, of its nauseous use. In serious or dignified writings it is always a blemish. 'A tendency to slang, to colloquial inelegancies, and even vulgarities,' says Professor Whitney, 'is the besetting sin against which we, as Americans, have especially to guard and struggle.'

*Solecism*.—Pure English demands that there be no departure from the laws of construction fundamental to the human mind or sanctioned by the best usage. These have been considered under *concord*, where it has been

seen that even good authors fall into gross offences against grammar. It must be evident that correctness requires from the literary man far more attention than it usually receives. 'Solecism' is said to be derived from Soli, a town of Cilicia, the people of which corrupted the pure Greek.

**Euphony.**—Much of the beauty of language depends upon the prevalence of agreeable sounds, singly and in conjunction. A smoothly flowing movement pleases the ear and deepens the impression. A valuable idea, melodiously expressed, lingers long in memory. There is also such a thing as harmony of sound with sense, as when words suggest lofty ideas by their fulness; gentle motion by their sweetness or faintness; tumultuous motion by their roughness; or settled emotion by their slowness. The following passages are highly euphonious:

Their lips were four red roses on a stalk,  
Which in their summer beauty kissed each other.—*Shakespeare*.

The morning steals upon the night,  
Melting the darkness.—*Ibid*.

I love the old melodious lays  
Which softly melt the ages through.—*Whittier*.

And neither the angels in heaven above,  
Nor the demons down under the sea,  
Can ever dissever my soul from the soul  
Of the beautiful Annabel Lee.—*Poe*.

Two craggy rocks projecting to the main,  
The roaring winds' tempestuous rage restrain  
Within, the waves in softer murmurs glide,  
And ships secure without their hawsers ride.—*Pope*.

Airs, vernal airs,  
Breathing the smell of field and grove, attune



The trembling leaves, while universal Pan,  
Knit with the Graces and the Hours in dance,  
Led on the eternal spring.—*Milton*.

Beauties, have you seen this toy  
Called Love, a little boy,  
Almost naked, wanton, blind,  
Cruel now, and then as kind?  
If he be amongst ye, say;  
He is Venus' runaway.

She that will but now discover  
Where the winged wag doth hover,  
Shall to-night receive a kiss,  
How or where herself would wish;  
But who brings him to his mother  
Shall have that kiss, and another.

He hath marks about him plenty;  
You shall know him among twenty.  
All his body is a fire,  
And his breath a flame entire,  
That, being shot like lightning in,  
Wounds the heart, but not the skin.

At his sight the sun hath turned;  
Neptune in the waters burned;  
Hell hath felt a greater heat;  
Jove himself forsook his seat;  
From the centre to the sky  
Are his trophies rearèd high.

Wings he hath, which though ye clip,  
He will leap from lip to lip,  
Over liver, lights, and heart,  
But not stay in any part;  
And if chance his arrow misses,  
He will shoot himself in kisses.—*Jonson*.

The voice within us is more distinctly audible in the silence of the place; and the gentler affections of our nature spring up more



freshly in its tranquillity and sunshine — nurtured by the healthy principle which we inhale with the pure air, and invigorated by the genial influences which descend into the heart from the quiet of the sylvan solitude around, and the soft serenity of the sky above.—  
*Longfellow.*

In August the grass is still verdant on the hills and in the valleys; the foliage of the trees is as dense as ever and as green; the flowers gleam forth in richer abundance along the margins of the river, and by the stone walls, and deep among the woods; the days, too, are as fervid now as they were a month ago; and yet in every breath of wind and in every beam of sunshine we hear the whispered farewell, and behold the parting smile of a dear friend. There is a coolness amid all the heat, a mildness in the blazing noon. Not a breeze can stir but it thrills us with the breath of autumn. A pensive glory is seen in the far, golden beams, among the shadows of the trees. The flowers — even the brightest of them, and they are the most gorgeous of the year — have this gentle sadness wedded to their pomp, and typify the character of a delicious time each within itself.  
—*Hawthorne.*

Little attention, however, should be given to this subject, except to avoid words difficult of pronunciation, or to reject unpleasant combinations. Careless repetition, occurring immediately, or at short intervals, is to be shunned. The same note, whether continuously sounded or successively renewed, is not music.

Faulty examples are:

The effect of the concluding verb, placed where it *is*, *is* most striking.—*Whately.*

Great writers *may make* or *may mar* a language.—*G. Washington Moon.*<sup>1</sup>

The rules of emphasis come *in in* interruption.—*Alford.*

<sup>1</sup> Too mindful of his grammar. Better: 'may either make or mar a language.' The writer's habit of starched verbal criticism threatens to render him incapable of producing readable English.

In considering the faults *which* occur in the use of this figure, some will be found *which* are similar to the faults *which* arise in comparison.—*DeMille*.<sup>1</sup>

The *writings* of Buchanan, and especially his Scottish history, are *written* with strength, perspicuity, and neatness.—*Hallam*.

The academy set up by Cardinal Richelieu, to amuse the wits of that age *and* country, *and* divert them from raking into his politics *and* ministry, brought this into vogue; *and* the French wits have, for this last age, been wholly turned to the refinement of their style *and* language, *and*, indeed, with such success that it can hardly be *equalled*, *and* runs *equally* through their verse and their prose.—*Temple*.

*He* had a very good understanding. *He* knew well the state of affairs both at home and abroad. *He* had a softness of temper that charmed all who came near him. . . . *He* seemed to have no sense of religion: both at prayers and at sacrament, *he*, as it were, took care to satisfy people that *he* was in no sort concerned in that about which *he* was employed. So that *he* was very far from being a hypocrite. . . . *He* said once to myself *he* was no atheist, but he *could* not think God *could* make a man miserable only for taking a little pleasure out of the way.—*Bishop Burnet*.<sup>2</sup>

Particles are the joints or hinges upon which the sentence turns; and nicety in their use is one of the most decisive marks of skill and scholarship. Their omission is generally forceful, by admitting the concentration of energy on the significant parts, and by the exciting effect of rapid utterance:

*Veni, vidi, vici.*—*Cæsar*.

One effort, one, to break the circling host;

They *form, unite, charge, waver*,—all is lost.—*Byron*.

O'er *many* a frozen, *many* a fiery Alp,

*Rocks, caves, lakes, fens, bogs, dens*, and shades of death,

A universe of death.—*Milton*.

<sup>1</sup> *Elements of Rhetoric*.

<sup>2</sup> On the character of Charles II.

And of their wonted vigor left them *drain'd*,  
*Exhausted, spiritless, afflicted, fallen.*—*Ibid.*

Be ye kindly affectionate one to another, with brotherly love, in honor preferring one another, not slothful in business, fervent in spirit, serving the Lord, rejoicing in hope, patient in tribulation, continuing instant in prayer, distributing to the necessities of the saints, given to hospitality.—*St. Paul.*

On the other hand, if it is desired that the mind should dwell, connectives may be used to an unusual degree. Observe how the several items are separated and distinguished, and the attention detained:

Love was not in their looks, either to God  
 Or to each other, but apparent guilt,  
*And* shame, *and* perturbation, *and* despair,  
 Anger, *and* obstinacy, *and* hate, *and* guile.—*Milton.*

I am persuaded that neither death, *nor* life, *nor* angels, *nor* principalities, *nor* powers; *nor* things present, *nor* things to come, *nor* height, *nor* depth, *nor* any other creature shall be able to separate us from the love of God, which is in Christ Jesus our Lord.—*St. Paul.*

The animation of the one method, and the gravity of the other, are seen together here:

So eagerly the fiend  
 O'er bog or steep, through strait, rough, dense, or rare,  
 With head, hands, wings, or feet, pursues his way,  
 And swims, or sinks, or wades, or creeps, or flies.—*Milton.*

Repetition, whether of significant or of non-significant words, may be greatly conducive to energy.

*By* thine agony and bloody sweat; *by* thy cross and passion; *by* thy precious death and burial; *by* thy glorious resurrection and ascension; and *by* the coming of the Holy Ghost.—*Church Litany.*

The sun shone Dora. The birds sang Dora. The flowers smiled Dora. I could see and hear nothing but Dora; and soon I found

Dora herself, singing, and playing on that glorified guitar.—*Dickens.*

Thus to the question with which we set out—What knowledge is of most worth?—the uniform reply is—Science. This is the verdict on all the counts. For direct self-preservation, or the maintenance of life and health, the all-important knowledge is—Science. For that indirect self-preservation which we call gaining a livelihood, the knowledge of greatest value is—Science. For the due discharge of parental functions, the proper guidance is to be found only in—Science. For that interpretation of national life, past and present, without which the citizen cannot rightly regulate his conduct, the indispensable key is—Science. Alike for the most perfect production and highest enjoyment of art in all its forms, the needful preparation is—Science. And for the purposes of discipline—intellectual, moral, religious—the most efficient study is, once more,—Science.—*Spencer.*

**Variety.**—Note, in the preceding passage, that, while the constant reiteration of the predicate is highly impressive, a like sameness in the subject would be insufferably monotonous. Hence the language is most happily varied,—‘uniform reply,’ ‘all-important knowledge,’ ‘knowledge of greatest value,’ ‘proper guidance,’ ‘indispensable key,’ ‘needful preparation,’ ‘most efficient study.’ In the productions of art, as in those of nature, variety is essential to beauty. In composition it is one of the sources of that imperial excellence of style which confers immortality. It may be instructive, as well as interesting, to observe the mode in which different writers have expressed the same thing, each endeavoring to vary more or less the dress of the sentiment or image which he borrows:

There is no greater pain than in sorrow to recall a happy time.—*Dante.*

Reproduced in *Locksley Hall*:

A sorrow's crown of sorrow is remembering happier things.

—*Tennyson.*

Again:

Ye may no see, for peeping flowers the grasse.—*Peele*.

Transferred to the *Two Voices*:

You scarce could see the grass for flowers.—*Tennyson*.

To these examples may be added the following without comment, the first of a group being the real or supposed original:

More sweet than a gentle southwest wind, which comes creeping over flowery fields and shadowed waters in the extreme heat of summer.—*Sidney*.

Oh! it came o'er my ear like the sweet south,  
That breathes upon a bank of violets,  
Stealing, and giving odor.—*Shakespeare*.

And sweeter than a gentle southwest wind,  
O'er willowy meads and shadowed waters creeping,  
And Ceres' golden fields.—*Coleridge*.

Breathing all gently o'er his cheek and mouth  
As o'er a bed of violets the sweet south.—*Byron*.

And justify the ways of God to man.—*Milton*.

And vindicate the ways of God to man.—*Pope*.

*O quam contempta res est homo, nisi super humana se erexerit!*—*Seneca*.

Unless above himself he can  
Erect himself, how poor a thing is man.—*Daniel*.

Man to himself  
Is a large prospect, raised above the level  
Of his own creeping thoughts.—*Denham*.

A little philosophy inclineth men's minds to atheism, but depth in philosophy bringeth men's minds to religion.—*Bacon*.

A little learning is a dangerous thing;  
Drink deep, or taste not the Pierian spring.—*Pope*.

Man wants but little here below,  
Nor wants that little long.—*Goldsmith*.

Man wants but little, nor that little long.—*Young*.

Death borders upon our birth, and our cradle stands in the grave. We lament the loss of our parents; how soon shall our sons bewail us?—*Bishop Hall*.

Our birth is nothing but our death begun,  
And cradles rock us nearer to the tomb;  
Lamented, or lamenting, all one lot.—*Young*.

As thick as motes in the sunne beams.—*Chaucer*.

As thick as idle motes in sunny ray.—*Thomson*.

As thick and numberless  
As the gay motes that people the sunbeams.—*Milton*.

Like angels' visits, short and bright.—*Norris of Bemerton*.

Its visits,

Like those of angels, short and far between.—*Blair*.

Like angels' visits, few and far between.—*Campbell*.

The motion of the public mind resembles that of the sea. . . . A person who looked on the waters only for a moment might fancy that they were retiring. . . . But when he keeps his eye on them for a quarter of an hour, and sees one sea mark disappear after another, it is impossible for him to doubt of the general direction in which the ocean is moved.—*Macaulay*.

Popery cannot come back any more than Paganism can — which also still lingers in some countries. But indeed it is with these things as with the ebbing of the sea: You look at the waves oscillating hither, thither, on the beach; for minutes you cannot tell how it is going. Look in half an hour where it is: look in half a century where your Popehood is! —*Carlyle*.

Here is a single illustration of charming variety in the same writer:

The eye of day hath oped its lid.—*Shakespeare*.

Night's candles are burnt out, and jocund Day  
Stands tiptoe on the misty mountain tops.—*Ibid*.

But look, the morn in russet mantle clad  
Walks o'er the dew of yon high, eastern hill.—*Ibid.*

See how the morning opes her golden gates,  
And takes her farewell of the glorious Sun!—*Ibid.*

Lo! in the orient when the gracious Light  
Lifts up his burning head, each under eye  
Doth homage to his new-appearing sight.—*Ibid.*

*Mannerism.*—By this is meant some marked peculiarity in the method of composition, or the excessive use of favorite forms: as Macaulay's 'Every schoolboy knows,' Alison's 'however' and 'of all others,' Carlyle's 'eternities' and 'infinities,' Emerson's undignified 'tis,' 'twas,' 'there's.' We spend an hour in a cursory inspection of the *Essays* of the latter, then, with the following result, desist, because space and patience are exhausted:

'Tis a great difference.

'Tis the same with our idolatries.

'Tis the beginning of civility.

'Tis these which the lover loves.

'Tis the trick of Nature thus to degrade to-day.

'Tis not Proclus, but a piece of nature I explore.

*There's* a revenge for this inhumanity.

'Tis all toy figures in a toy house.

'Tis hard to find the right Homer.

'Tis near that, . . . but 'tis near Albany.

*There's* too much sky, too much out-doors.

'Tis inevitable to name particulars of virtue.

'Tis curious that we only believe as deep as we live.

'Tis the best use of fate to teach a fatal courage.

'Tis well to know that there is method in it.



'*Tis* better for the head; '*tis* better for the heart.

'*Tis* a superstition to insist on a special diet.

'*Tis* a question of stomach and constitution.

'*Tis* the city of Lacedæmon; '*tis* a stack of bayonets.

'*Tis* said, that views of nature held by any people determine all their institutions.

'*Tis* a Dutch proverb, that paint costs nothing.

'*Tis* the majesty into which we have suddenly mounted.

'*Tis* like the cement which the peddler sells at the door.

We talk much of utilities, but '*tis* our manners that associate us.

'*Tis* said, London and New York take the nonsense out of a man.

'*Tis* a disease that, like influenza, falls on all constitutions.

'*Twas* dangerous, but he thought they would soon touch bottom.

'*Tis* as easy to twist iron anchors and braid cannons, as to braid straw.

'*Tis* very certain that each man carries in his eye the exact indication of his rank in the scale of men.

'*Tis* a law of botany, that in plants the same virtue follows the same forms.

'*Tis* fine for us to point at one or another madman as if there were any exempts.

'*Tis* the charm of practical men, that outside of their practicality are a certain poetry and play.

'*Tis* incident to scholars, that each of them fancies he is pointedly odious in his community.

'*Tis* a cruel price we pay for certain fancy goods called fine arts and philosophy.

'*Tis* inhuman to want faith in the power of education, since to meliorate is the law of nature.

'*Tis* odd that our people should have — not water on the brain,— but a little gas there.

'*Tis* so manifest that there is no moral deformity but is a good passion out of place.

'*Tis* the same to him who wears a shoe, as if the whole earth were covered with leather.

'*Tis* not very rare, the coincidence of sharp private and political practice, with public spirit, and good neighborhood.

'*Tis* not a question whether there are offences of which the law takes cognizance, but whether there are offences of which the law does not take cognizance.

'*Tis* a good rule in every journey to provide some piece of liberal study to rescue the hours which bad weather, bad company, and taverns steal from the best economist.

They glanced intelligently at each other, but '*twas* little they could do for one another; '*twas* much if each could keep afloat alone.

'*Tis* the adjustment of the size and of the joining of the sockets of the skeleton, that gives grace of outline and the finer grace of movement.

'*Tis* very certain that Plato, . . . . Newton, Milton, Wordsworth, did not live in a crowd, but descended into it from time to time as benefactors.

### EXERCISES.

1. Write sentences containing shorter or more familiar expressions for the following:

Individual, residence, circumspect, simultaneously, tortuous, termination, occult, extinguish, transform, accomplish, instruct, preclude, articulate, felicity, exacerbated, antagonist, cognize, progenitor, audacious, inaugurate, minatory, approximate, indoctrinate, commence, penetrate.

2. Express in simpler terms:

Such representations are artistically as much beneath contempt as morally suggestive of compassion for the performers, not to speak of some indignation that educated and responsible people should sanction such exhibitions.—*London Times*.

The physical universe, within certain limits, abounds in deviations from original types, and in differences between contagious objects. The human mind is so constituted as to applaud when seeing these deviations and differences. Monotony tires in proportion to intellectual development. There is to be inferred, therefore, in matter and mind, a law which may be denominated that of Variation and Contrast.—*Townsend*.<sup>1</sup>

Professions lavishly effused and parsimoniously verified are alike inconsistent with the precepts of innate rectitude, and the practice of internal policy; let it not then be conjectured, that because we are unassuming, we are imbecile. . . . A swelling opening is too often succeeded by an insignificant conclusion. Parturient mountains have had ere now muscicular abortions.—*Rejected Addresses*.

3. Find synonymes for:

Complete, courage, pious, clear, reason, tender, aid, pardon, famous, needless, pain, adversity, funny, examine, anger, useful, hasty, plan, shy, harmless, too, allay.

4. Discriminate, and write or find sentences in illustration:

Comprehend, understand, apprehend; vocation, avocation; discover, reveal, uncover, invent; crime, fault, vice, immorality, sin; contemptuous, contemptible; falsity, falsehood; negligence, neglect; avow, acknowledge, confess; with, by; sufficient, enough; conceal, disguise, dissemble, hide, secrete; convince, persuade; bent, bias, inclination, prepossession; hope, expect; character, reputation; apt, liable; relations, relatives; surprise, astonishment, wonder; have, possess; fancy, imagination; want, wish, desire; seem, appear.

5. Illustrate correct use:

Predicate, predict, except, unless, expect, suspect, respectively, aggravate, irritate, nice, on, upon, who, which, this, these, that, those, deist, atheist, theology, religion, ethics, æsthetics, safe, secure, learn, teach, sensuous, sensual, custom, habit, emigrate, immigrate, answer, reply.

<sup>1</sup> *The Art of Speech*.

## 6. Change so as to conform to present usage:

Than the kyng demanded me whereof it treated, and I shewed hym how it treated matters of loue; whereof the kyng was gladde.—*Froissart*.

Men shulde prayen to God ordinately, discretely, and devoutly; and always a man shal put his will to be subgette to the will of God.—*Chaucer*.

If a yonge gentleman will venture him selfe into the companie of ruffians, it is over g'reat a jeopardie, lest their facions, maners, thoughts, taulke, and dedes will very sone be over like.—*Ascham*.

Therefore, me thinketh this present book is right necessary often to be read; for in all ye find the most gracious, knightly, and virtuous war of the most noble knights of the world, whereby they got praising continually.—*Malory*.

An argument, if he be ful and foormal, which is clepid a sillogisme, is made of twey proposiciouns dryuing out of hem and by strengthe of hem the thridde proposicioun.—*Pecock*.

If a man write little, he had need have a great memory; if he confer little, he had need have a present wit; and if he read little, he had need have much cunning, to seem to know that he doth not.—*Bacon*.

## 7. Criticise and amend:

Congratulate to themselves.—*Dryden*.

That variety of factions into which we are still engaged.—*Swift*.

The sellers of the newest patterns at present give extreine good bargains.—*Goldsmith*.

Nevertheless, it is open, I expect, to serious question.—*Ruskin*.

The protest laid quietly on the table.—*Irving*.

Each occupied their several premises, and farmed their own land.—*Jefferson*.

If we examine with minuteness the falling snow, we will observe that each flake consists of a number of exceedingly delicate particles of ice.—*E. Sargent*.

Apostrophe is an address to the absent or dead, as though really present.—*De Mille*.<sup>1</sup>

Vision is the narration of past or absent scenes as though actually occurring before us.—*Ibid*.

When rules are followed too exclusively, the young writer is apt to become a mere slave to them, and but rarely attains to any kind of excellence.—*Ibid*.

This English allows of this to a greater extent than other languages, none of which admit of the accent being pushed back farther than the antepenult.—*Ibid*.

Here awe is associated with terror, and the human mind shrinks back from its own fancies.—*Ibid*.

‘Egotistic’ is applied to style in which the writer is perpetually thrusting forward his own personality.—*Ibid*.

The Irish are perpetually using ‘shall’ for ‘will.’—*Mathews*.

Were Aristotle or Plato to come among us, they would find no contrast more complete than between the workshops of their Athens and those of New York.—*Bancroft*.

He looked as though he could eat up an ox, and pick his teeth with the horns.—*Irving*.

Bruce spoke of himself as being neither Scottish or English, but Norman, barons.—*Scott*.

The loafer seems to be created for no other purpose but to keep up the ancient and honorable order of idleness.—*Irving*.

Day after day have passed, and there are no signs of its discontinuance.—*Bryant*.

Its rector is, I judge, a considerable able and energetic man.—*Ibid*.

Your climate is trying, but I have already begun to take a seasoning.—*Ibid*.

During the past week, two well known authoresses, one of them a poetess, have died.—*Ibid*.

<sup>1</sup> *Elements of Rhetoric*

The vast extent of the mountain region took me with surprise and astonishment.—*Ibid.*

If the new tariff obliges them to sell it for considerable less, they will still make money.—*Ibid.*

The tendency to endow inanimate things with the properties of life is universal, and is part of human nature, being found among savages as well as among the civilized, and in all races and ages and classes.—*De Mille*.<sup>1</sup>

The only danger that attends the multiplicity of publications is that some of them may be calculated to injure rather than benefit society.—*Goldsmith*.

The authority of Addison in matters of grammar; of Bentley, who never made the English grammar his study; of Bolingbroke, Pope, and others, are nothing.—*Harrison*.

The child died from the sequelæ of the scarlet fever.—*Spencer*.

Perhaps some people are quite indifferent whether or no it is said that they sip their coffee out of a jar.—*R. G. White*.

A fault inevitable by literary ladies.—*Hawthorne*.

The greatest masters of critical learning differ among one another.—*Addison*.

The rains rendered the roads impracticable.—*Southey*.

She was consumedly good-looking.—*Willis*.

But virtue, if nothing more, and no sooner, is its own reward; and in time to save its bacon.—*Ibid.*

It is to this last new feature in the supposed Game Laws to which we intend to confine our notice.—*Sidney Smith*.

Alphonsus ordered a great fire to be prepared, into which, after his majesty and the public had joined in prayer for heavenly assistance in this ordeal, both the rivals were thrown into the flames.—*D'Israeli*.

The complication of the old laws of France had given rise to a chaos of confusion.—*Alison*.

But what will fame be to an ephemeræ who no longer exists.—*Mrs. Sigourney*.

<sup>1</sup> *Elements of Rhetoric*.



A compulsory regulation which compelled the shopkeepers to accept of the depreciated French assignats.—*Alison*.

The secret spring of all his actions was a deep and manly feeling of piety which pervaded all his actions.—*Ibid.*

Failures to any great extent in the American provinces, never fail to produce stagnation and distress.—*Ibid.*

The government were extremely disconcerted by this acquittal, the more especially as the evidence, especially against the military, was so decisive.—*Ibid.*

Men look with an evil eye upon the good that is in others, and think that their reputation obscures them, and their commendable qualities stand in their light; and therefore they do what they can to cast a cloud over them, that the bright shining of their virtues may not obscure them.—*Tillotson*.

When do we ever find a well educated Englishman or Frenchman embarrassed by an ignorance of the grammar of their respective languages? They first learn it practically, and unerringly, and then, if they choose to look back, and smile at the idea of having proceeded by a number of rules, without knowing one of them by heart, or being conscious that they had any rule at all, this is a philosophical amusement, but who ever thinks of learning the grammar of their own tongue before they are very good grammarians?—*Sidney Smith*.

It is true he was an inveterate reader, amorously inclined toward vellum tomes and illuminated parchments, but he did not covet them, like some collectors, for the mere pride of possessing them; but gloried in feasting on their intellectual charms and delectable wisdom, and sought in their attractive pages the means of becoming a better Christian and a wiser man. But he was so excessively fond of books, and became so deeply engrossed with his book-collecting pursuits, that it is said some of the monks shewed a little dissatisfaction at his consequent neglect of the affairs of the monastery; but these are faults I cannot find the heart to blame him for, but am inclined to consider his conduct fully redeemed by the valuable encouragement he gave to literature and learning.—*Bunyan*.



## CHAPTER XVIII.

### THE SENTENCE—ORDER.

A mote that is in itself invisible, shall darken the august faculty of sight in a human eye,—the heavens shall be hid by a wretched atom that dares not show itself,—and the station of a syllable shall cloud the judgment of a council.—  
DE QUINCEY.

WE have seen that English relies only in a very slight degree on form; and that in this respect it contrasts widely with other languages which are inflected. The following, for further illustration, is from Horace:

*Ego nec studium sine divite vena,  
Nec rude quid possit video ingenium; alterius sic  
Altera poscit opem res, et conjurat amice.*

Rendered in the order of the words, this sentence reads:

I neither study without rich vein,  
Nor rude what can see talent; other's so  
Each demands help thing, and conspires kindly.

A wide severance of parts grammatically related is here admissible, because the words are grammatically ticketed; but the connection which Latin thus indicates by terminations, English can show only by position:

I see neither what study, without a rich vein, nor what rude talent can [avail]; each thing so demands the other's help, and kindly conspires [with it].

To the one tongue, comparatively speaking, order was nothing, form everything; to the other, on the contrary, form is little, order much.

We are now to enunciate some leading principles of

arrangement, to point out some recurring causes of obscurity, and to suggest definite remedies.

1. The idiom of the language requires, in general, the direct and habitual order, which is, first, the subject, then the copula or predicate verb, lastly the thing asserted, or object:

Every man's task is his life-preserver.—*Emerson*.

Each human soul is the first-created inhabitant of its own Eden.—*Hawthorne*.

The whole period of youth is one essentially of formation, edification, instruction.—*Ruskin*.

Any nobleness begins at once to refine a man's features,—any meanness or sensuality to imbrute them.—*Thoreau*.

Ariosto tells a pretty story of a fairy, who, by some mysterious law of her nature, was condemned to appear at certain seasons in the form of a foul and poisonous snake. Those who injured her during the period of her disguise were forever excluded from participation in the blessings which she bestowed. But to those who, in spite of her loathsome aspect, pitied and protected her, she afterward revealed herself in the beautiful and celestial form which was natural to her, accompanied their steps, granted all their wishes, filled their houses with wealth, made them happy in love and victorious in war.<sup>1</sup>—*Macaulay*.

This should have been a noble creature; he  
Hath all the energy which would have made  
A goodly frame of glorious elements,  
Had they been wisely mingled.—*Byron*.

The man who seeks one thing in life, and but one,  
May hope to achieve it before life be done;  
But he who seeks all things, wherever he goes,  
Only reaps, from the hopes which around him he sows,  
A harvest of barren regrets.—*Robert Lytton*.

<sup>1</sup> A slight transposition in the last sentence — 'to those who,' etc., adverbial modifier of 'revealed.'

We, staggered 'neath our burden as mere men,  
 Being called to stand up straight as demigods,  
 Support the intolerable strain and stress  
 Of the universal, and send clearly up  
 With voices broken by the human sob,  
 Our poems to find rhymes among the stars.—*Mrs. Browning.*

2. Considerations of energy, liveliness, or beauty, may often, however, require the transposed or inverted order:

How wonderful is death!—*Shelley.*

A little while and we die; *shall life not thrive as it may?*  
 For no man under the sky lives twice, outliving his day.  
 And grief is a grievous thing, and a man hath enough of his tears;  
*Why should he labor, and bring fresh grief to blacken his years?*  
 —*Swinburne.*

Sky, mountains, river, winds, lake, lightnings! ye  
 With night, and clouds, and thunder, and a soul,  
 To make these felt and feeling, well may be  
 Things that have made me watchful; the far roll  
 Of your departing voices is the knoll  
 Of what in me is sleepless,—if I rest.  
*But where of ye, O tempests! is the goal?*  
*Are ye like those within the human breast?*  
*Or do ye find at length, like eagles, some high nest?*—*Byron.*

But when shall we be stronger? Will it be the next week or the next year? Will it be when we are totally disarmed, and when a British guard shall be stationed in every house? . . . Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery?—*Patrick Henry.*

What a piece of work is man! how noble in reason! how infinite in faculties! in action, how like an angel! in apprehension, how like a god!—*Shakespeare.*

People drive out from town to breathe, and to be happy. Most of them have flowers in their hands; bunches of apple-blossoms, and, still oftener, lilacs. Ye denizens of the crowded city, how pleasant to you is the change from the sultry streets to the open field, fra-

grant with clover-blossoms ! how pleasant the fresh, breezy country air, dashed with brine from the meadows ! how pleasant, above all, the flowers — the manifold beautiful flowers ! — *Longfellow*.

The interrogative and exclamatory forms are, in themselves, departures from the prevailing arrangement; but in all these specimens the transposition is a species of rhetorical license. The writer or speaker desiring to vary his manner or to express his thought more strongly, exchanges the calm for the passionate type of sentence; or he prefers to put in the form of a question, what he neither doubts nor expects to be answered. This breaks up routine, arrests the attention as if to demand a reply, and therefore is frequently resorted to in oratory, as well as in all discourse where vivacity or force is sought.<sup>1</sup> Again, in *Paradise Lost* :

On a sudden, open fly  
With impetuous recoil and jarring sound,  
Th' infernal doors.

This is far more effective than would have been the syntactical or grammatical sequence. So in *King Lear* :

Such sheets of fire, such bursts of horrid thunder,  
Such groans of roaring wind and rain, I never  
Remember to have heard.

Here the object, since it is first and uppermost in the mind, naturally takes precedence of the subject in utterance. That succession alone is truly natural which corresponds to the succession of thought. 'Nearest the heart, nearest the mouth.' It is on this principle that daily conversation supplies numerous instances of so-called inversion. But prose, and especially poetry, may compass a thousand beauties in this way that must else be relinquished:

<sup>1</sup> See, for illustration, the sermons of Beecher.

Flashed all their sabres bare.—*Tennyson*.

Nor Eve to iterate

Her former trespass feared.—*Milton*.

The night-winds sigh, the breakers roar,  
And shrieks the wild sea-mew.—*Byron*.

Now is the winter of our discontent,  
Made glorious summer by this sun of York.—*Shakespeare*.

Deep in the shady sadness of a vale  
Far sunken from the healthy breath of morn,  
Far from the fiery noon, and eve's one star,  
Sat gray-hair'd Saturn, quiet as a stone.—*Keats*.

Never was such a sense of the real before or since.—*Taine*.

Half-way down a by-street of one of our New England towns, stands a rusty, wooden house, with seven acutely-peaked gables, facing towards various points of the compass, and a huge, clustered chimney in the midst.—*Hawthorne*.

About fourscore years ago, there used to be seen sauntering on the terraces of Sans Souci, for a short time in the afternoon,—or you might have met him elsewhere at an earlier hour, riding or driving in a rapid business manner on the open roads . . . a highly interesting lean little old man, of alert though slightly stooping figure; whose name among strangers was King Friedrich the Second, or Frederick the Great, of Prussia.—*Carlyle*.

3. Interest may often be increased by a suspension of meaning till the end. The preceding sentences from Keats and Carlyle are admirable cases in point. In each, the principal idea is withheld till it possesses an inviting warmth of detail, and the reader's curiosity or sympathy is excited. It was from a deep knowledge of the laws of thought, that Milton, in announcing the argument of his epic, enumerated the successive scenes of the great drama before he introduced the governing verb:

Of man's first disobedience, and the fruit  
Of that forbidden tree whose mortal taste

Brought death into the world, and all our woe,  
 With loss of Eden, till one greater Man  
 Restore us, and regain the blissful seat,  
 Sing, Heavenly Muse.

Such sentences are called *periodic*. The limitation of their proper use is that the modifying expressions shall be so few or so well knit as to be easily understood. Thus:

As the troubled noise of the ocean when roll the waves on high; as the last peal of the thunder of heaven,—such is the noise of the battle.—*Macpherson*.

The laugh of mirth which vibrates through the heart; the tears which freshen the dry wastes within; the music which brings childhood back; the prayer which calls the future near; the doubt which makes us meditate; the death which startles us with mystery; the hardships which force us to struggle; the anxiety which ends in trust,—these are the true nourishment of our being.—*Martineau*.

Suspense is gained by placing a conditional clause before its consequent, by placing appositives and participles before the words they qualify; and by using suspensive conjunctions—‘not only,’ ‘either,’ ‘partly,’ ‘on the one hand,’ *etc.*, which prepare the reader for an alternative:

If ever you have looked on better days,  
 If ever been where bells have knolled to church,  
 If ever sat at any good man’s feast,  
 If ever from your eyelids wiped a tear,  
 And know what ’tis to pity and be pitied,  
 Let gentleness my strong enforcement be.—*Shakespeare*.

*Either* the words were not idiomatic, *or* were not intelligible.—*Trench*.

As a rhetorician, he has had the art of persuading when he seconded desire; as a reasoner, he has convinced those who had no doubt before; as a moralist, he has taught that virtue may disgrace;



and as a patriot, he has gratified the mean by insults on the high: Finding sedition ascendant, he has been able to advance it; finding the nation combustible, he has been able to inflame it.—*Johnson*.

4. Suspense must not be excessive. If the enumeration of items is too extended, either the reader becomes impatient to learn the particular or complementary idea, or he is wearied with the effort to hold so great a diversity in memory. The following sentence is offensive, not more from the number of its elements than from the clumsy, slipshod manner in which these are strung together:

The territory conferred on the patentees in absolute property, with unlimited jurisdiction, the sole powers of legislation, the appointment of all officers and forms of government, extended in breadth from the fortieth to the forty-eighth degree of north latitude, and in length from the Atlantic to the Pacific; that is to say, nearly all the inhabited British possessions to the north of the United States, all New England, New York, half of New Jersey, very nearly all of Pennsylvania, and the whole of the country to the west of these states, comprising, and at the same time believed to comprise, much more than a million of square miles, and capable of sustaining far more than two hundred millions of inhabitants, were by a single signature of King James, given to a corporation within them, composed of about forty individuals.—*Bancroft*.

Two sentences, if not three, should have been made, instead of one. Better in construction, though objectionable in length, is the following:

Our immense extent of fertile territory opening an inexhaustible field for successful enterprise, thus assuring to industry a certain reward for its labors, and preserving the lands for centuries to come from the manifold evils of an overcrowded, and consequently degraded population; our magnificent system of federated republics, carrying out and applying the principles of representative democracy to an extent never hoped or imagined in the boldest theories of the old speculative republican philosophers, the Harringtons, Sydneys,



and Lockes of former times; the reaction of our political system upon our social and domestic concerns, bringing the influence of popular feeling and public opinion to bear upon all the affairs of life in a degree hitherto wholly unprecedented; the unconstrained range of freedom of opinion, of speech, and of the press, and the habitual and daring exercise of that liberty upon the highest subjects; the absence of all serious inequality of fortune and rank in the condition of our citizens; our divisions into innumerable religious sects, and the consequent coexistence, never before regarded as possible, of intense religious zeal with a degree of toleration in feeling and perfect equality of rights; our intimate connection with that elder world beyond the Atlantic, communicating to us, through the press and emigration, much of good and much of evil not our own, high science, refined art, and the best knowledge of old experience, as well as prejudices and luxuries, vices and crimes, such as could not have been expected to spring up in our soil for ages; all these, combined with numerous other peculiarities in the institutions, and in the moral, civil and social condition of the American people, have given to our society, through all its relations, a character exclusively its own.—*Choate*.

5. If a long periodic construction is faulty, a long unperiodic one is even more so:

The ladders were now applied, and mounted by several men, which the monkey observing, and finding himself almost encompassed, and not being able to make speed enough with his three legs, let me drop on a ridge tile, and made his escape.—*Swift*.

Last year a paper was brought here from England called a dialogue between the Archbishop of Canterbury and Mr. Higgins, which we ordered to be burned by the common hangman as it well deserved, though we have no more to do with his Grace of Canterbury than you have with the Archbishop of Dublin, whom you tamely suffer to be abused openly and by name by that paltry scoundrel of an observator: and lately upon an affair wherein he had no concern, I mean the business of the missionary of Drogheda, wherein our excellent prelate was engaged and did nothing but according to law and discretion.—*Ibid*.

Sentences like these, which may be brought to a grammatical close at one or more points before the end, are said to be *loose*. They become faulty only when, as here, they either are carried too far, or are made to include heterogeneous ideas. The remedy is to break them up, or to recast and throw them into periods. The danger is that of indulging in this mode of expression through mere carelessness. A draggling, disconnected sentence is a common fault in the young and inexperienced, who, therefore, should almost uniformly aim to make their sentences periodic.

6. The several kinds of sentences—long and short, periodic and loose—should be properly intermixed. A long sentence, by detaining the attention, may impress more strongly, or, by presenting the thought as a whole, may assist the memory; but, even if periodic, it may be difficult to follow, and, if loose, it may provoke impatience. A short sentence, though clear, may not be easy to connect with the context. An unbroken succession of the one, fatigues; of the other, distracts. The skilful writer alternates the two. Thus:

An acre in Middlesex is worth a principality in Utopia. The smallest actual good is better than the most magnificent promises of impossibilities. The wise man of the Stoics would, no doubt, be a grander object than a steam engine. But there are steam engines, and the wise man of the Stoics is yet to be born. A philosophy which should enable a man to feel perfectly happy while in agonies of pain, may be better than a philosophy which assuages pain. But we know that there are remedies which will assuage pain; and we know that the ancient sages liked the toothache just as little as their neighbors.—*Macaulay*.

Beauty is an all-pervading presence. It unfolds in the numberless flowers of the spring. It waves in the branches of the trees and

the green blades of grass. It haunts the depths of the earth and sea, and gleams out in the hues of the shell and the precious stone. And not only these minute objects, but the ocean, the mountains, the clouds, the heavens, the stars, the rising and setting sun, all overflow with beauty. The universe is its temple; and those men who are alive to it, cannot lift up their eyes without feeling themselves encompassed with it on every side.—*Channing*.

It may be said, on the whole, that, whereas long sentences were formerly the fashion, short, rounded ones are now the prevailing type. The student would find it instructive and entertaining to compare, in this respect, Ruskin or Carlyle with Emerson, and any of these with Hooker or Milton. Jeremy Taylor's are among the best models of long sentences that are both clear and logical.

7. Clearness and force may be gained by antithesis<sup>1</sup> — the collocation of two objects together that differ in at least one particular, and agree in others. The relative character of the objects, whether material or mental, is much more vividly impressed by a simultaneous comparison and contrast, just as a white object appears whiter and a black one blacker if the white and the black are placed side by side:

Better to reign in hell than serve in heaven.—*Milton*.

Man!

Thou pendulum betwixt a smile and tear.—*Byron*.

Life has no value, as an end, but means;

An end deplorable! a means divine!

When 'tis our all, 'tis nothing; worse than naught;

A nest of pains; when held as nothing, much.—*Young*.

Here lies our good Edmund, whose genius was such,

We scarcely can praise it or blame it too much;

<sup>1</sup> From the Greek *ἀντί*, against, and *τίθημι*, to place.

Who, born for the universe, narrow'd his mind,  
And to party gave up what was meant for mankind.

—*Goldsmith.*

Sink or swim, live or die, survive or perish, I give my hand and heart to this vote.—*Webster.*

No, Orlando; men are April when they woo; December when they are wed; and maids are May while they are maids, but the sky changes when they are wives.—*Shakespeare.*

We tried a stamp duty — a duty so light as hardly to be perceptible — on the fierce breed of the old Puritans, and we lost an empire.—*Macaulay.*

8. A pleasing effect is produced by similarity of form in successive clauses, especially when they are contrasted. Sentences so constructed are said to be *balanced*.

The memory of the just is blessed; but the name of the wicked shall rot.—*Bible.*

But, my lord, you may quit the field of business, though not the field of danger; and, though you cannot be safe, you may cease to be ridiculous.—*Junius.*

The man is little to be envied whose patriotism would not gain force on the plains of Marathon, or whose piety would not grow warmer among the ruins of Ionia.—*Johnson.*

Homer was the greater genius; Virgil, the better artist: in the one we most admire the man; in the other, the work. Homer hurries us with a commanding impetuosity; Virgil leads us with an attractive majesty. Homer scatters with a generous profusion; Virgil bestows with a careful magnificence.—*Pope.*

9. A peculiar energy is commanded by a gradual ascent of thought and expression. This is called *climax*.<sup>1</sup>

Are they Hebrews? So am I. Are they Israelites? So am I. Are they ministers of Christ? I am more.—*Paul.*

The stream of literature has swollen into a torrent — augmented into a river — expanded into a sea.—*Irving.*

<sup>1</sup> Greek κλίμαξ, a ladder, or staircase.

In a central region, midway on the continent, though somewhat nearer the Pacific than the Atlantic Ocean, at an elevation of nearly seven thousand five hundred feet, lies the remarkable valley of Mexico, encircled by a colossal rampart of the hardest rocks, and forming a circumference of about sixty-seven leagues, with a sky of the deepest blue, a serene atmosphere, and a magnificent landscape. —*Prescott.*

That order of words, therefore, will always be most agreeable, where, without obscuring the sense, the most important ideas, the longest members, and the most sonorous words bring up the rear. Observe the cadence at the close of this:

As the vine, which has long twined its graceful foliage about the oak, and been lifted by it into sunshine, will, when the hardy plant is rifted by the thunderbolt, cling round it with its caressing tendrils, and bind up its shattered boughs; so is it beautifully ordained by Providence, that woman, who is the mere dependant and ornament of man in his happier hours, should be his stay and solace when smitten with sudden calamity; winding herself into the rugged recesses of his nature, tenderly supporting the drooping head, and binding up the broken heart.—*Irving.*

Mark the order of succession in the following peroration, said by its author to have been composed twenty times over:

My lords, I pray you to pause. I do earnestly beseech you to take heed! You are standing upon the brink of a precipice—then beware! It will go forth your judgment, if sentence shall go against the queen. But it will be the only judgment you ever pronounced which, instead of reaching its object, will return and bound back upon those who give it. Save the country, my lords, from the horrors of this catastrophe. Save yourselves from this peril; rescue that country, of which you are the ornaments, but in which you can flourish no longer when severed from the people, than the blossom when cut off from the roots and the stem of the tree. Save that country, that you may continue to adorn it. Save the Crown

which is in jeopardy—the Aristocracy, which is shaken. Save the Altar, which must stagger with the blow that rends its kindred throne! You have said, my lords, you have willed—the Church and the king have willed—that the queen should be deprived of its solemn service. She has, instead of that solemnity, the heartfelt prayers of the people. She wants no prayers of mine. But I do here pour forth my humble supplications at the Throne of Mercy, that that mercy may be poured down upon the people in a larger measure than the merits of its rulers may deserve, and that your hearts may be turned to justice.—*Brougham*.

A departure from the order of ascending strength is called an *anti-climax*.

And herein lies the great miracle of speech, the strongest proof of its living, organic—I had almost said divine—power, that even as the processes of vegetable life build up, assimilate, vivify, and transform into self sustaining, growing, and fruitful forms the dead material of mechanical nature, so language, by the mere collocation and ordonnance of inexpressive articulate sounds, can inform them with the spiritual philosophy of the Pauline epistles, the living thunder of a Demosthenes, or the *material picturesqueness of a Russell*.—*Marsh*.

Anti-climax, however, may be effective as a weapon of irony.

Die, and endow a college or a cat.—*Pope*.

Go, teach Eternal Wisdom how to rule,

Then drop into thyself, and be a fool.—*Ibid*.

When George the Fourth was still reigning over the privacies of Windsor, when the Duke of Wellington was Prime Minister, and Mr. Vincy was mayor of the old corporation in Middlesmarch.—*George Eliot*.

10. In general, it is a violation of climax and suspense to close a sentence with an insignificant term, or with a short and unemphatic expression :

Men of the best sense have been touched, more or less, with



these groundless horrors and presages of futurity, *upon surveying the most indifferent works of nature.*—*Spectator*.

The Emperor was so intent on the establishment of his absolute power in Hungary, that he exposed the empire doubly to desolation and ruin *for the sake of it.*—*Bolingbroke*.

It is a fundamental principle in logic, that the power of forming classes is unlimited, as long as there is any (even the smallest) distinction to found a difference upon.—*Mill*.

Formerly, in full accord with the rugged simplicity of Saxon idiom, it was common to terminate a sentence with a preposition:

For I must use the freedom I was born *with.*—*Massinger*.

I look to her as on a princess

I dare not be ambitious *of.*—*Ibid*.

The usage of the Elizabethan writers may be seen on every page of Shakespeare. A growing fastidiousness, however, has condemned the old form as inelegant. Indeed, it was so reckoned as early as Dryden, who, in a revision of his *Dramatic Poesy*, after an interval of sixteen years, alters 'I cannot think so contemptibly of the age I live in,' to 'the age in which I live'; while 'A deeper expression of belief than all the actor can persuade us to' is exchanged for 'can insinuate into us.' Perhaps neither form can be recommended as being the best, absolutely. The easier and briefer may sometimes be preferable in conversation, familiar letters, and the expression of emotion; but the statelier in all discourse that aims at dignity or polish. The following would be greatly improved by placing the terminal 'of' at the beginning:

These more sterling qualities of strict moral conduct; regular, religious habits; temperate and prudent behavior; sober, industrious life,—qualities which are generally required of public men, even if



more superficial accomplishments should be dispensed with — he had absolutely nothing of. — *Brougham*.

11. Clearness requires that what is distinct in thought should be distinct in expression:

‘He said that he wished to take his friend with him to visit the capital and to study medicine.’

(1) He said that he wished to take his friend with him *for the purpose of* visiting the capital and studying medicine. [Both infinitives dependent upon the first.]

(2) He said that he wished to take his friend with him; *also* to visit the capital and to study medicine. [Both parallel to the first.]

(3) He said that he wished to take his friend on a visit to the capital; *and also that he wished* to study medicine. [Second infinitive dependent upon the first, and the third parallel to the first.]

It would be a curious problem of literary Geography to trace the stream of French intellectual influence which has passed through Edinburgh, *to effect* [in order to effect, for the purpose of effecting] its infiltration into the English mind. — *Martineau*.

12. Clearness requires that words and clauses should be as near as possible to those with which they are grammatically connected. Punctuation, as in the following examples, may partially redeem a bad arrangement, and in some cases, may remove the ambiguity; but it is better to express oneself clearly, as far as possible, independently of such aid:

‘*Wanted*. — A young man to take charge of a pair of horses, of a religious turn of mind.’

‘We have two school-rooms sufficiently large to accommodate four hundred pupils, *three stories high*.’

‘A child was run over by a heavy wagon, four years old, wearing a short pink dress, and bronze boots, whose parents are not yet found.’

The remedy for the first and second is obvious — trans-

position of the italicized modifiers. There is no sufficient remedy for the last but to resolve it into separate statements. Wrong arrangement leads, in general, either to a wrong sense, as above, or to a doubtful one. Other and common instances of the first are :

It is said also *only* to occur three times.—*Alford*.

[ . . . . three times *only*.]

It is said this can *only* be filled in thus.—*Ibid*.

[ . . . . filled in *only* thus.]

Which can *only* be decided when those circumstances are known.—*Ibid*. [ . . . . *only* when.]

The first could be *only* imputed to the just indignation of the gods.—*Gibbon*.

If they *only* did their life-work on purpose to follow Christ, if they *only* did it because it was following Christ, if they *only* joyed in following him.—*Beecher*.

One species of bread, of coarse quality, was *only* allowed to be baked.—*Alison*.

By greatness, I do *not only* mean the bulk of any single object, but the largeness of a whole view.—*Addison*.

Theism can *only* be opposed to polytheism or atheism.—*Shaftesbury*.

The distinction is observed in French, but *never* appears to have been made.—*Alford*.

In all abstract cases where we *merely* speak of numbers the verb is better singular.—*Ibid*.

The beaux of that day used the abominable art of painting their faces, *as well as the women*.—*D'Israeli*.

The salt-merchants, the grocers, the confectioners, conspired together to adulterate the articles in which they dealt *in a thousand ways*.—*Alison*.

It is the repetition of the period in *somewhat* a different form.—*Blair*.

A great stone that I happened to find after a long search *by the sea-shore*, served me for an anchor.—*Swift*.

Oswald *not only* communicated a copy of his commission but a part of his instructions and a letter from the Secretary of State.—*Bancroft*.

Of the so-called ‘squinting’ constructions, in which the sense is left doubtful :

Nor does this false modesty expose us *only* to such actions as are indiscreet.—*Spectator*.

The knight, seeing his habitation reduced to so small a compass, and himself in a manner shut out of his own house, *upon the death of his mother*, ordered all the apartments to be flung open.—*Ibid*.

When I hear a person use a queer expression, or pronounce a name *in reading* differently from his neighbors.—*Alford*.

The smooth monotony of the leading religious topics, as managed by the French orators, *under the treatment of Jeremy Taylor*, receives at each turn of the sentence a new flexure.—*De Quincey*.

The following sentence, besides being anti-climacteric, involves an ambiguity in the position or use of ‘it’ :

I found it [the manuscript of *Waverley*] again by mere accident among other waste papers, in an old cabinet, the drawers of which I was rummaging, in order to accommodate a friend with some fishing tackle, *after it had been mislaid for several years*.—*Scott*.

The principle under consideration proscribes also the splitting of particles :

I have often spoken to you upon matters kindred *to*, or at any rate not distinctly connected *with*, my subject for Easter.—*Helps*.

13. Emphatic words should be placed in emphatic positions,—for the most part, at the beginning or at the end of the sentence. While the beginning, as the first to strike the attention, is emphatic, the end, as a rule, is more so ; for at the latter point there is an unwonted

pause, the mind is detained, and consequently a capital image here cannot but make the deeper impression:

On whatever side we contemplate Homer, what principally strikes us is his wonderful *invention*.—*Pope*.

Lord help you, sir, they are not angry with one another; they have no cause of quarrel, but their country thinks that there should be a *pause*.—*Fox*.

Hence to emphasize the grammatical subject unusually, it must be removed from its usual place. Likewise of the grammatical predicate :

*Blessed* are the peacemakers.—*Bible*.

*Sad* and *weary* was the march to Valley Forge.—*Irving*.

*Louder* and *louder* the deep thunder rolled, as through the myriad halls of some vast temple in the sky; *fiercer* and *brighter* became the lightning, *more* and *more heavily* the rain poured down.—*Dickens*.

It will be seen that the effect is here enhanced by the novelty of inversion. The strength of the following sentence consists largely in the stress which the predicate position gives to modifiers:

A question so *abrupt*, upon a subject so *momentous*, requires *consideration*.—*Dickens*.

It is well to remember, however, that the question of emphatic position is affected by circumstantial considerations—in particular, by the character of the preceding or succeeding sentence:

14. However numerous and varied the parts of a sentence, they should be so subordinated and arranged as to form a harmonious whole:

With an exuberance of thought and a splendor of diction which more than satisfied the highly raised expectations of the audience,

he described the character and institutions of the natives of India; recounted the circumstances in which the Asiatic empire of Britain had originated; and set forth the constitution of the Company and of the Presidencies.—*Macaulay*.

Such as it<sup>1</sup> was when, on the eve of great events, he returned from his travels, in the prime of health and manly beauty, loaded with literary distinctions and glowing with patriotic hopes; such it continued to be when, after having experienced every calamity which is incident to our nature, old, poor, sightless, and disgraced, he retired to his hovel to die.—*Ibid*.

These sentences comprise many particulars, yet are perfectly clear and integral. Everything crystallizes about a central idea, and the result is an organic body, not a mere collection of members. Compare with either the following:

To this succeeded that licentiousness which entered with the Restoration, and from infecting our religion and morals, fell to corrupt our language; which last was not likely to be much improved by those who at that time made up the court of King Charles the Second; either such as had followed him in his banishment, or had been altogether conversant in the dialect of these fanatic times; or young men who had been educated in the same country; so that the court, which used to be the standard of correctness and propriety of speech, was then, and I think has ever since continued, the worst school in England for that accomplishment; and so will remain, till better care be taken in the education of our nobility, that they may be set out in the world with some foundation of literature, in order to qualify them for patterns of politeness.—*Swift*.

There are few principles of order which the above does not violate; but its main defect is its utter want of unity. The thoughts adhere so slightly that they should be cast into five or six periods. Due subserviency of parts to one governing conception is incompatible (1) with irrelevant

<sup>1</sup> Milton's temper.

or discordant ideas, (2) with an excess of parenthetical clauses:

‘Archbishop Tillotson died in this year. He was exceedingly beloved both by King William and Queen Mary, *who nominated Dr. Tennison, Bishop of Lincoln, to succeed him.*’

Arrived at his house in Windsor Terrace (which I noticed was shabby like himself, but also like himself, made all the show it could), he presented me to Mrs. Micawber, a thin and faded lady, not at all young, who was sitting in the parlor (the first floor was altogether unfurnished, and the blinds were kept down to delude the neighbors), with a baby at her breast.—*Dickens.*

The principles which regulate the formation of single sentences, regulate also the synthesis of sentences into paragraphs,<sup>1</sup> and of paragraphs into essays. The order of the constituents should be that of an ascending series—the bond which unites them, in any case, being their common relation to the point which jointly they develop. Let it not be forgotten that all correct discourse is steadily progressive. If the order of expression is often or habitually loose and disjointed, it will be found that the train of ideas is chaotic—that into the mind of such a writer thoughts and expressions crowd upon each other by the slightest connections. This style, and the doctrine which underlies it, are illustrated in a lively manner by Shakespeare:

*Falstaff.* What is the gross sum that I owe thee?

*Hostess.* Marry, if thou wert an honest man, thyself and thy money too. Thou didst swear to me on a parcel gilt-goblet, sitting in my Dolphin-chamber, at the round table, by a sea-coal fire, on Wednesday in Whitsun-week, when the Prince broke thy head for likening him to a singing man of Windsor; thou didst swear to me

<sup>1</sup> Leading divisions or stages in the development of a theme, comprising a new phase or branch of the main topic, and indicated to the eye by indentation.



then, as I was washing thy wound, to marry me and make me my Lady thy wife. Canst thou deny it? Did not Good-wife Keech, the butcher's wife, come in then, and call me Gossip Quickly? coming in to borrow a mess of vinegar; telling us she had a good dish of prawns; whereby thou didst desire to eat some; whereby I told thee they were ill for a green wound. And didst not thou, when she was going down stairs, desire me to be no more so familiar with such poor people, saying that ere long they should call me Madam? And didst thou not kiss me, and bid me fetch the thirty shillings? *etc., etc.*

The transition from one sentence to another, as from one paragraph to another, should be easy and natural. For this purpose, according to the nature and relations of the thought, pronouns of reference, inferential adverbs, repetitions, conjunctions, and other connecting words or phrases, may be used. Thus:

Pitt was in the army for a few months in time of peace. *His* biographer *accordingly* insists on our confessing that, if the young cornet had remained in the service, he would have been one of the ablest commanders that ever lived. *But* this is not all. *Pitt, it seems,* was not merely a great poet . . . but a finished example of moral excellence. . . . *He was in the right* when he attempted to establish an inquisition, and to give bounties for perjury, in order to get Walpole's head. *He was in the right* when he declared Walpole to have been an excellent minister. *He was in the right* when, being in opposition, he maintained that no peace ought to be made with Spain, till she should formally renounce the right of search. *He was in the right* when, being in office, he silently acquiesced in a treaty by which Spain did not renounce the right of search. . . .

*The truth is,* that there scarcely ever lived a person who had so little claim to this sort of praise as *Pitt*. He was *undoubtedly* a great man. *But his* was not a complete and well proportioned greatness. The public life of Hampden, or of Somers, resembles a regular drama, which can be criticized as a whole, and every scene of which is to be viewed in connection with the main action. The



public life of Pitt, *on the other hand*, is a rude though striking piece—a piece abounding in incongruities—a piece without any unit of plan, but redeemed by some noble passages, the effect of which is increased by the tameness or extravagance of what precedes and of what follows. *His* opinions were unfixed. *His* conduct at some of the most important conjunctures of his life was evidently determined by pride and resentment. *He* had one fault, which of all human faults is most rarely found in company with true greatness. *He* was extremely affected. *He* was an almost solitary instance of a man of real genius, and of a brave, lofty, and commanding spirit, without simplicity of character. *He* was an actor in the closet, an actor at Council, an actor in Parliament; and even in private society he could not lay aside his theatrical tones and attitudes.—*Macaulay*.

The opening of Gibbon's *Decline and Fall of the Roman Empire* is a charming specimen of sequence:

In the second century of the Christian Era, the empire of Rome comprehended the fairest part of the earth, and the most civilized portion of mankind. The frontiers of that extensive monarchy were guarded by ancient renown and disciplined valor. The gentle but powerful influences of laws and manners had gradually cemented the union of the provinces. Their peaceful inhabitants enjoyed and abused the advantages of wealth and luxury. The image of a free constitution was preserved with decent reverence: the Roman senate appeared to possess the sovereign authority, and devolved on the emperors all the executive powers of government. During a happy period of more than fourscore years, the public administration was conducted by the virtue and abilities of Nerva, Trajan, Hadrian, and the two Antonines. It is the design of this, and of the two succeeding chapters, to describe the prosperous condition of their empire; and afterward from the death of Marcus Antonius, to deduce the most important circumstances of its decline and fall; a revolution which will ever be remembered, and is still felt by the nations of the earth.<sup>1</sup>

<sup>1</sup> First paragraph.

The student will hardly need to be reminded that, to attain excellence in the art of expression, the study of principles must be supplemented by an intimate acquaintance with good writers, and by continual careful practice. 'Evil communications corrupt good manners.' 'To write well,' says Dryden, 'one must have frequent habitudes with the best company.' None will imagine that he can acquire easily or quickly what the most distinguished authors confess to have reached by patient industry. Says Gibbon :

The style of an author should be an image of his mind, but the choice and command of language is the fruit of exercise. Many experiments were made before I could hit the middle tone between a dull chronicle and a rhetorical declamation : three times did I compose the first chapter, and twice the second and third, before I was tolerably satisfied with their effect.

At the age of twenty-five, Prescott resumed the study of Rhetoric, and when he began to write for the public he revised often. Having written several chapters of *Ferdinand and Isabella*, he says :

Two or three faults of style occur to me in looking over some former compositions. Too many adjectives; too many couplets of substantives as well as adjectives, and perhaps of verbs; too set; sentences too much in the same mould; too formal periphrasis instead of familiar; sentences balanced by 'ands,' 'buts,' and semicolons; too many precise, emphatic pronouns, as 'these,' 'those,' 'which,' *etc.*, instead of the particles 'the,' 'a,' *etc.*

In his old age, Webster expressed fear that his style would degenerate, and added :

My style was not formed without great care, and earnest study of the best authors. I have labored hard upon it, for I early felt the importance of expression to thought.

Plato's style was by the ancients thought divine, but he

wrote the beginning of his *Republic* many times in a great variety of ways. 'Hasten slowly' is the advice of Carlyle :

In the way of writing, no great thing was ever, or will ever be done with ease, but with difficulty. . . . Shakespeare we may fancy, wrote with rapidity, but not till he had thought with intensity. . . . Neither was Milton one of the mob of gentlemen that write with ease; he did not attain Shakespeare's facility, one perceives, of even writing fast after long preparation, but struggled while he wrote. Goethe also tells us he 'had nothing sent him' in his sleep,' no page of his but he knew well how it came there.

Finally all that has, in these several chapters, been said regarding efficiency of communication by language, may be summed up in the words of Locke to the Bishop of Worcester :

My lord, the new way of ideas, and the old way of speaking intelligibly, was always, and ever will be, the same. And if I may take the liberty to declare my sense of it, herein it consists:

(1) That a man use no words but such as he makes the signs of certain determined objects of his mind in thinking, which he can make known to another. (2) Next that he use the same word steadily for the sign of the same immediate object of his mind in thinking. (3) That he join those words together in propositions, according to the grammatical rules of that language he speaks in. (4) That he unite those sentences in a coherent discourse.

#### EXERCISES.

1. Criticise and amend the following:

On rather a narrow strip of land.—*Everett*.

Some virtues are only seen in adversity.—*Eclectic*.

There will still remain much of his poetry that can only perish with the English language.—*Macaulay*.

In this plight, and with a strong consciousness of it, I waited to introduce myself to, and make my first impression on, my formidable aunt.—*Dickens*.

The brave sufferer refused to purchase liberty, though liberty would to him have been life, by recognizing the authority which had confined him.—*Macaulay*.

It mattered little what the nature of the task was; whether it were organizing an opposition to a political faction, or a troop of cavalry to resist invasion.—*Prescott*.

Miss Meadowcroft searched the newspapers for tidings of the living John Jago in the privacy of her own room.—*Wilkie Collins*.

Penelope had to bear up alone for twenty years, without a friend, without a counsellor, and with even a child whose constancy was wavering.—*Froude*.

They taught them, they brought them really and truly to believe, that they had immortal souls, and that they would one day stand at the awful judgment-bar and give account for their lives, there.—*Ibid*.

Lothair was unaffectedly gratified at not only receiving his friends at his own castle, but under these circumstances of intimacy.—*Disraeli*.

The prose division of written discourse is intended mainly to nourish that department of the mind which is called the intellect.—*Kellogg*.

No professor of music, text-book as well as instructor, sits down before his pupil, expounds the principles upon which the art rests, explains how this and that piece should be rendered, . . . and then goes away imagining that his work is done.—*Ibid*.

Hence he considered marriage with a modern political economist as very dangerous.—*D'Israeli*.

The extensive view presented from the fourth story of the Hudson River!

His remains were committed to that bourne whence no traveller returns attended by his friends!

We do not follow rule in spelling other words, but custom.—*Alford*.

This doubling only takes place in a syllable.—*Ibid*.

I remember when the French band of the 'Guides' were in this country, reading in the 'Illustrated News.'—*Ibid.*

He left the room very slowly repeating his determination not to obey.

Hence the despotic state will be generally successful, if a contest occurs, in the outset.—*Alison.*

One species of bread, of coarse quality, was only allowed to be baked.—*Ibid.*

I have now and then inserted in the text, characters of books that I have not read, on the faith of my guides.—*Hallam.*

Wolsey left at his death many buildings which he had begun, in an unfinished state, and which no one expects to see complete.—*Ibid.*

The style is uncouth and hard; but with great defects of style, which should be the source of perpetual delight, no long poem will be read.—*Ibid.*

I shall have a comedy for you, in a season or two at farthest, that I believe will be worth your acceptance.—*Goldsmith.*

The savage people in many places of America, except the government of small families, have no government at all, and live at this day in that savage manner as I said before.—*Hobbes.*

Some dozen years afterward, I had an editorial successor (in the 'Examiner'), Mr. Fonblanque, who had all the wit for which I toiled, without making any pretensions to it.—*Leigh Hunt.*

And so begin his examination in such articles as he could raise the greatest bustle in.—*Bentley.*

After killing his wife and children, he laid them upon a pile which he had erected for that purpose, and thus setting fire to the whole, rushed and *expired* in the midst of the flames.—*Goldsmith.*

For he hath made him to be sin for us, who knew no sin.—*New Testament.*

As it is impossible for such an irrational way of conversation to last long among a people that make any profession of religion, or

show of modesty, if the country gentlemen get into it, they will certainly be left in the lurch.—*Spectator*.

The Romans understood liberty, at least, as well as we.—*Swift*.

It contained a warrant for conducting me and my retinue to Traldragdubb, or Trildrogdrib, for it is pronounced both ways, as near as I can remember, by a party of ten horse.—*Ibid*.

Thus I have fairly given you, sir, my own opinion, as well as that of a great majority of both houses here, relating to this weighty affair; upon which I am confident you may securely reckon.—*Ibid*.

With these writings, young divines are more conversant than with those of Demosthenes, who, by many degrees, excelled the other; at least as an orator.—*Ibid*.

Meantime the Britons, left to shift for themselves, and daily harassed by cruel inroads from the Picts, were forced to call in the Saxons for their defence; who, consequently, reduced the greatest part of the island to their own power, drove the Britons into the most remote and mountainous parts, and the rest of the country, in customs, religion, and language, became wholly Saxon.—*Ibid*.

The laughers will be for those who have most wit; the serious part of mankind, for those who have most reason on their side.—*Bolingbroke*.

Let me, therefore, conclude by repeating, that division has caused all the mischief we lament; that union alone can retrieve it; and that a great advance toward this union was the coalition of parties, so happily begun, so successfully carried on, and of late so unaccountably neglected; to say no worse.—*Ibid*.

Are these designs, which any man, who is born a Briton, in any circumstances, in any situation, ought to be ashamed or afraid to avow?—*Ibid*.

We have the power of retaining, altering, and compounding those images which we have once received into all the varieties of picture and vision that are most agreeable to the imagination.—*Addison*.

She dropped her face on my old nurse's breast, and, ceasing this supplication, which in its agony and grief was half a woman's, half



a child's, as all her manner was (being, in that, more natural, and better suited to her beauty, as I thought, than any other manner could have been), wept silently, while my old nurse hushed her like an infant.—*Dickens*.

Running waters, inviting\* to the bath, tempting the angler, alluring wild fowl, were necessary to their paradise. Their language, like that of the Iroquois, abounds in vowels, and is destitute of labials. Its organization has a common character, but etymology has not yet been able to discover conclusive analogies between the roots of words.—*Bancroft*.

The former, being a man of good parts of learning, and after some years spent in New College, in Oxford, of which his father had been formerly fellow (that family pretending and enjoying many privileges there, as of kin to the founder), had spent his time abroad, in Geneva and among the cantons of Switzerland.—*Clarendon*.

In this uneasy state, both of his public and private life, Cicero was oppressed by a new and cruel affliction, the death of his beloved daughter Tullia; which happened soon after her divorce from Dolabella; whose manners and humours were entirely disagreeable to her.—*Middleton*.

2. Make the following sentences periodic:

The world is not eternal, nor is it the work of chance.

This was forbidden by taste, as well as by judgment.

He kept himself alive with the fish he caught, or with the goats he shot.

His actions were frequently criticised, but his character was above criticism.

One generation would have no advantage over another, if this opinion were well founded.

I shall not vote for this measure, unless it is clearly constitutional.

You must take this extremely perilous course, in which success is uncertain, and failure disgraceful, as well as ruinous, or else the liberty of your country is endangered.



We came to our journey's end, at last, with no small difficulty, after much fatigue, through deep roads and bad weather.

There is a mixture of good and evil in every human character and transaction.

Competition has produced activity where monopoly would have produced sluggishness.

A history that does not serve this purpose would be perfectly useless, though it be filled with battles and commotions.

The mind is crippled and contracted by perpetual attention to the same ideas, just as any action or posture, long continued, will disfigure the limbs.

3. Change the following periodic sentences into loose ones:

When in the course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, . . . a decent respect for the opinion of mankind requires, that they should declare the causes which impel them to the separation.—*Declaration of Independence.*

Unless we look on this world as only a nursery for the next, and believe that the several generations of rational creatures, which rise up and disappear in such quick succession, here receive only the first rudiments of their existence, afterward to be transported into a more friendly climate, where they may spread and flourish to all eternity, how can we find in the formation of man that wisdom which shines through all the works of God?

If we rise yet higher and consider the fixed stars as so many oceans of flame, that are each of them attended with a different set of planets; and still discover new firmaments and new lights, that are sunk farther in those unfathomable depths of æther; we are lost in such a labyrinth of suns and worlds, and confounded with the magnificence and immensity of nature.—*Addison.*

If you look about you and consider the lives of others as well as your own; if you think how few are born with honor, and how many die without name or children; how little beauty we see, and how few friends we hear of; how many diseases, and how much poverty there

is in the world; you will fall down upon your knees, and, instead of repining at your afflictions, will admire so many blessings which you have received at the hand of God.—*Temple*.

Favored child of an age of trial and struggle, carefully nursed through a period of hardship and anxiety, endowed at that time by the oblations of men like Harvard, sustained from its first foundation by the paternal arm of the commonwealth, by a constant succession of munificent bequests, and by the prayers of all good men, the University at Cambridge now invites our homage, as the most ancient, and the most important seat of learning in the land.

Now, if Nature should intermit her course, and leave altogether, though it were but for a while, the observation of her own laws; if those principal and mother elements of the world, whereof all things in this lower world are made, should lose the qualities which now they have; if the frame of that heavenly arch erected over our heads should loosen and dissolve itself; if celestial spheres should forget their wonted motions, and by irregular volubility turn themselves any way as it might happen; if the prince of the lights of heaven which now as a giant doth run his unwearied course, should, as it were, through a languishing faintness, begin to stand and to rest himself; if the moon should wander from her beaten way, the times and seasons of the year blend themselves by disordered and confused mixtures, the winds breathe out their last gasp, the clouds yield no rain, the earth be defeated by heavenly influence, the fruits of the earth pine away as children at the withered breasts of their mothers no longer able to yield them relief: what would become of man himself, whom these now do all serve?—*Hooker*.

4. Combine the following statements or facts, in each paragraph, into sentences of agreeable length. Carefully observe the principles of order:

There is a large nerve. It runs from the skull through the backbone. It is called the spinal marrow. From every part of it nerves branch off in every direction again and again. They cover the body like fine net-work.

The mischievous little boy sat upon my knees. It was on Christmas morning. He was holding fast his little stockings. They were

stuffed as full as full can be. He was listening attentively to me. His face was demure. It was mild. I then told him something. It was that old Santa Claus does not love naughty children. Santa Claus fills stockings with Christmas presents.

A great tree used to shelter the quiet little Dutch inn of yore. Instead of this, there now was reared a pole. The pole was tall and naked. It had something on the top that looked like a red night-cap. A flag was fluttering from it. On the flag was a singular assemblage of stars and stripes. All this was strange and incomprehensible. Remembered the tavern sign. Recognized on this the face of King George. Even this was singularly changed. Red coat changed for one of blue and buff. Sword in the hand instead of a sceptre. Head decorated with a cocked hat. Underneath was painted 'General Washington.' A crowd of folks about the door. This was usual. But none that Rip knew.

Look at the deacon Stephen. His faithful proclamation of the word offends the Jews. They cannot combat him with reason or with truth. They hire false witnesses. They stir the people up. They set him before the Council. They condemn him falsely. They cast him from the city. They bind him. They strip him. They stone him. He stands. He looks at heaven. He prays for them. He dies.

The Church's work is spirit-work. Not to be done through the polemic rage of pamphlets and of newspapers. Not to be done in the conventions and councils of the Church. It must be done in private. It must be done in the closet. It must be done in the sanctuary. It must be done in families. It must be done in schools. It must be done in parishes. It must be done in the room of sickness. It must be done in the death chamber.

An elderly gentleman appears. Large face. Strongly marked features. Countenance beams with a sunny smile. Perpetual dimple on his broad red cheek. Evidently opulent. Not unmindful of the adornment of his person. He is richly dressed. Not to say gaudily dressed. He indulges to a reasonable extent in the pleasures of the table. This may be inferred from the joyous and oily manner in which he rubs his stomach. He does this by way of informing

his audience that he is going home to dinner. In the possession and enjoyment of all the good things of life, he suddenly loses his footing and stumbles. How the audience roar! Set upon by a noisy and officious crowd. Buffet him unmercifully. Cuff him. Scream with delight. Struggles to get up. Persecutors knock him down again. Spectators convulsed with merriment. Gets up. Staggers away. Hat, wig, and clothing gone. Himself battered. Watch and money gone. Exhausted with laughter. Express merriment and admiration in rounds of applause.

5. Form into paragraphs:

Erasmus considered that for the vulgar a lie might be as good as truth and often better a lie ascertained to be a lie to Luther was deadly poison poison to him and poison to all who meddled with it in his own genuine greatness he was too humble to draw insolent distinctions in his own favor or to believe that any one class on earth is of more importance than another in the eyes of the Great Maker of them all well then you know what I mean by faith and what I mean by intellect it was not that Luther was without intellect he was less subtle less learned than Erasmus but in mother wit in elasticity in force and imaginative power he was as able a man as ever lived Luther created the German language as an instrument of literature his translation of the Bible is as rich and grand as our own and his table talk as full of matter as Shakespeare's plays again you will mistake me if you think I represent Erasmus as a man without conscience or belief in God and goodness but in Luther that belief was a certainty in Erasmus it was only a high probability and the difference between the two is not merely great it is infinite in Luther it was the root in Erasmus it was the flower in Luther it was the first principle of life in Erasmus it was an inference which might be taken away and yet leave the world a very tolerable and habitable place after all you see the contrast in their early lives you see Erasmus light bright sarcastic fond of pleasure fond of society fond of wine and kisses and intellectual talk and polished company you see Luther throwing himself into the cloister that he might subdue his will to the will of God prostrate in prayer in nights of agony and distracting his easy-going confessor with the exaggerated scruples of his conscience.—*Froude*.

When all the provincials became liable to the peculiar impositions of Roman citizens they seemed to acquire a legal exemption from the tributes which they had paid in their former condition of subjects such were not the maxims of government adopted by Caracalla and his pretended son the old as well as the new taxes were at the same time levied in the provinces it was reserved for the virtue of Alexander to relieve them in a great measure from his intolerable grievance by reducing the tributes to a thirteenth part of the sum exacted at the time of his accession it is impossible to conjecture the motive that engaged him to spare so trifling a remnant of the public evil but the noxious weed which had not been totally eradicated again sprang up with the most luxuriant growth and in the succeeding age darkened the Roman world with its deadly shade in the course of this history we shall be too often summoned to explain the land tax the capitation and the heavy contributions of corn wine oil and meat which were exacted from the provinces for the use of the court the army and the capital as long as Rome and Italy were respected at the centre of government a national spirit was preserved by the ancient and insensibly imbibed by the adopted citizens the principal commands of the army were filled by men who had received a liberal education were well instructed in the advantages of laws and letters and who had risen by equal steps through the regular succession of civil and military honors to their influence and example we may partly ascribe the modest obedience of the legion during the two first centuries of the imperial history but when the last enclosure of the Roman constitution was trampled down by Caracalla the separation of professions gradually succeeded to the distinction of ranks the more polished citizens of the internal provinces were alone qualified to act as lawyers and magistrates the rougher trade of arms was abandoned to the peasants and barbarians of the frontiers who knew no country but their camp no science but that of war no civil laws and scarcely those of military discipline with bloody hands savage manners and desperate resolutions they sometimes guarded but much oftener subverted the throne of the emperors.—*Gibbon*.

## 6. Change to the diction and order of prose:

In their looks divine  
 The image of their glorious Maker shone,  
 Truth, wisdom, sanctitude severe and pure,—  
 Severe, but in true filial freedom plac'd,  
 Whence true authority in men: though both  
 Not equal, as their sex not equal, seem'd;  
 For contemplation, he, and valor, formed,  
 For softness, she, and sweet, attractive grace;  
 He for God only, she for God in him.  
 His fair large front and eye sublime declar'd  
 Absolute rule; and hyacinthine locks  
 Round from his parted forelock manly hung  
 Clust'ring, but not beneath his shoulders broad:  
 She as a veil down to the slender waist  
 Her unadornèd golden tresses wore  
 Dishevel'd, but in wanton ringlets wav'd,  
 As the vine curls her tendrils, which implied  
 Subjection, but requir'd with gentle sway,  
 And by her yielded, by him best receiv'd,—  
 Yielded with coy submission, modest pride,  
 And sweet, reluctant, amorous delay.—*Milton.*

Him the Almighty Power  
 Hurl'd headlong flaming from th' ethereal sky,  
 With hideous ruin and combustion, down  
 To bottomless perdition, there to dwell  
 In adamantine chains and penal fire,  
 Who durst defy th' Omnipotent to arms.  
 Nine times the space that measures day and night  
 To mortal men, he with his horrid crew  
 Lay vanquish'd, rolling in the fiery gulf,  
 Confounded though immortal: but his doom  
 Reserv'd him to more wrath; for now the thought  
 Both of lost happiness and lasting pain  
 Torments him; round he throws his baleful eyes  
 That witness'd huge affliction and dismay  
 Mix'd with obdurate pride and steadfast hate.



At once, as far as angels ken, he views  
 The dismal situation waste and wild;  
 A dungeon horrible on all sides round,  
 As one great furnace, flam'd; yet from those flames  
 No light, but rather darkness visible  
 Serv'd only to discover sights of woe,  
 Regions of sorrow, doleful shades, where peace  
 And rest can never dwell, hope never comes,  
 That comes to all, but torture without end  
 Still urges, and a fiery deluge, fed  
 With ever-burning sulphur unconsum'd.—*Ibid.*

7. Modernize, changing poetry into prose:

Alas that I ne had English rime, or prose  
 Suffisaunt, this floure to praise aright;  
 But helpeth, ye that hau conning and might,  
 Ye lovers, that can make of sentement!—*Chaucer.*

Pilgrymes and palmeres  
 Plighthen hem togidere,  
 For to seken seint Jame,  
 And seintes at Rome.  
 The wenten forth in hire wey,  
 With many wise tales  
 And hadden leue to lyen  
 Al hire lif after.—*Langland.*

Before the necessary journey  
 No one becomes wiser of thought  
 Than him need be,  
 To consider,  
 Before his departure,  
 • What, for his spirit,  
 Of good or evil,  
 After death-day  
 Shall be doomed.—*Bede.*

I wyll touch diverse kyndes of ryche men and rulers, that ye  
 maye se what harne some of theim do wyth theyr ryches and  
 authoritye. And especiallye I wyll begynne with theym that be



best learned, for they seme belyke to do moste good wyth ryches and authoritie unto theim committed. If I therefore beynge a yonge simple scholer myghte be so bolde, I wolde aske an auncient, wyse, and well learned doctor of divinitie, whych cometh not at hys benefice, whether he were bounde to fede hys flocke in teachynge of Goddes worde, and kepyng hospitalitie or no? He wolde answere and saye: Syr, my curate supplieth my rouse in teachynge, and my farmer in kepyng of house. Yea but master doctor by your leave, both these more for your vauntage then for the paryshe conforte: and therefore the mo suche servauntes that ye kepe there, the more harme is it for your paryshe, and the more synne and shame for you. Ye may thynke that I am sumwhat saucye to laye synne and shame to a doctor of divinitie in thys solemne audience, for some of theim use to excuse the matter, and saye: Those whych I leave in myne absence do farre better than I shoulde do, yf I taryed there my selfe.

For als moche as it is longe tyme passed, that ther was no generale passage ne vyage over the see; and many men desiren for to here speke of the holy lond, and hau therof gret solace and comfort; I John Maundevylle, Knyght, alle be it I be not worthie, that was born in Englund, in the town of Seynt Albones, passede the see, in the yeer of our Lord Jhesu Crist MCCCXXII, in the day of Seynt Michelle; and hidre to have ben longe tyme over the see, and have seyn and gon thorghe manye dyverse londes, and many provynces and kingdomes and iles; and have passed thorghout Turkye, Tartarye, Percy, Surrye, Arabye, Egypt the highe and the lowe, Ermony the litylle and the grete; thorgh Lybye, Caldee, and a gret partie of Ethiope; thorgh Amazoyne, Inde the lasse and the more, a gret partie; and thorgh out many othere iles, that ben abouten Inde; where dwellen many dyverse folkes, and of dyverse maneres and lawes, and of dyverse schappes of men. Of which londes and iles I schalle speke more pleynly hereaftre. And I schal devise you sum partie of thinges that there ben, whan time schalle ben, aftre it may best come to my mynde; and specyally for hem, that wylle and are in purpos for to visite the holy citee of Jerusalem, and the holy places that are thereabout. And I schalle telle the weye, that thei schalle holden thidre. For I have often times

passed and ryden the way, with gode companye of many lordes: God be thonked.

8. Turn into English idiom:

Arms I sing, and the man, who, by fate an exile, came the first from the coast of Troy into Italy and to the Lavinian shores. Much he both on land was tossed and on the deep by the power of the gods, on account of the unforgetting rage of cruel Juno. Many things also by war he suffered, while he was striving to found a city and to bring [his] gods into Latium; whence the Latin race, and the Alban fathers, and the walls of lofty Rome.

O Muse, to me the causes relate, what divine purpose having been thwarted, or why grieving, the queen of heaven forced a man distinguished for piety to roll so many vicissitudes, to undergo so many labors. Are so great wraths to celestial minds?—*Virgil*.

Sing, goddess, the destroying anger of Achilles, son of Peleus, which placed innumerable woes to the Achæans, and prematurely sent many brave souls of heroes to Hades, and made them preys to dogs, and to all birds of prey: but the will of Jove was being fulfilled from which [time] indeed first both the son of Atreus, king of men, and divine Achilles, contending, stood apart.

And who, then, of the gods sent together them both to fight in contention? The son of Latona and of Jupiter; for he, being enraged with the king, excited an evil disease throughout the army, and the people were perishing: because the son of Atreus dishonored this priest Chyrses; for he came to the swift ships of the Achæans, both being about to ransom his daughter, and bearing boundless ransoms, and having in hands the fillet of far-darting Apollo, upon a golden sceptre: and he did entreat all the Achæans, and most, the two sons of Atreus, marshallars of the people: ‘Both, O sons of Atreus, and ye other well greaved Achæans, may the gods, having Olympian abodes, give to you indeed to destroy the city of Priam, and to arrive well homeward: but may you liberate to me my dear child, and receive these ransoms, reverencing the son of Jove, the far-darting Apollo.

Then indeed all the other Achæans shouted approval, both to reverence the priest and to receive the splendid ransoms; but it did

not please the mind to Agamemnon, son of Atreus, but he did dismiss him illy, and did add a harsh speech: 'May I find not thee, old man, near the hollow ships, either now delaying or coming again hereafter, lest indeed the sceptre and fillet of the god may not profit you. But I will not liberate her before even old age comes on her, in our house, in Argos, far from her country, plying the web.'—*Homer*.

But that, whence [it] began, in the same [place] may terminate the oration, we all to you the greatest thanks give, Cæsar, we have even greater [thanks to give]. For all the same [sentiment] feel, which from the entreaties and tears of all you to perceive have been able; but since it is not necessary for all, standing, to say [so], by me certainly they wish it to be said, to whom it is in some sort indispensable; and *which* is fitting to happen (Marcus Marcellus by you to this assembly and to the Roman people and to the republic having been restored), *that* I understand to happen, for I know all to rejoice, not concerning the safety of one only, but concerning the common safety of all. But, which is [proof] of the greatest affection—my [love] which toward him ever to all was known, so that I might scarcely yield to Caius Marcellus, his most excellent and most loving brother, indeed to no one save that [brother] — since *that* by my solicitude, care [and], labor, I showed so long as it was doubted concerning the safety of him, surely I ought to show [it] at this time, having been released from great cares, annoyances, griefs. Therefore, Cæsar, thus to you thanks I render, that (I having been not only preserved from all things by you, but also honored) nevertheless to your innumerable kindnesses toward me alone there has been added, by this your deed, a very great increase, which I was thinking not to be able to be done.—*Cicero*.<sup>1</sup>

The door opposite was seen upon a noble sarcophagus the marble picture of an estimable man, upon a pillow reposing. He held a scroll, and appeared with silent attention to gaze. It was so placed that one the words which it contained easily read could. It stood thereon: 'Think to live.'

Wilhelm could himself not sufficiently of the objects enjoy, which him surrounded: 'What a life in this Hall of the Past! One

<sup>1</sup> An appeal for the pardon and return of Marcus Marcellus.

could it just as well the Hall of the Present and of the Future call. So was and so will all be! Nothing is transitory save the one who it enjoys and it beholds. Here this picture of the mother who her child to her heart presses; many generations of happy mothers beyond live; after centuries, perhaps, rejoices himself a father at this bearded man, who his earnestness lays aside and himself with his son amuses. Lo, blushing will through all times the bride sit; and amid her silent wishes yet seek that one her comfort, that one her persuade; so impatient will the bridegroom upon the threshold listen, whether he enter may.'

Wilhelm's eyes roved over innumerable images around. From the earliest crude impulse of childhood, each limb in play only to employ and to exercise, to the quiet retired seriousness of the sage, could one, in beautiful living order, see how man no natural disposition or talent possesses without them to need and to use. From the first delicate, conscious feeling, when the maiden lingers, the pitcher out of the clear water again up to draw, and meanwhile her image satisfactorily beholds, to those high festivities, when kings and people as witnesses of their alliances, to the gods at the altar appeal,—showed itself all forcible and powerful.

It was a world, it was a heaven, which the spectators here surrounded, and besides the thoughts which those polished figures excited, besides the emotions which they awoke, seemed yet something else present to be, by which the entire man himself influenced felt. Also Wilhelm observed it, without himself thereof account give to be able. 'What is it,' called he out, 'that, independent of all meaning, free from all sympathy, with which human events and destinies inspire us, acts so powerfully and at the same time so agreeably upon me? It speaks from the whole, it speaks from every part to me, though I the former comprehend, though I the latter to me especially apply could. What enchantment imagine I in these surfaces, these lines, these heights and breadths, these masses and colors! What is it, that these figures, even when cursorily inspected, merely as ornaments so delightful makes! Yes, I feel one might here linger, rest, all with the eyes grasp, himself happy find and wholly something else feel and think than that which before eyes stands.'—*Goethe*.

Take from the men the opinion of a God rewarding and avenging. Sylla and Marius themselves bathe there with delight in the blood of their fellow-citizens; Augustus, Antonius, and Lepidus surpass the furies of Sylla; Nero orders with blood-cold the murder of his mother. It is certain that the doctrine of a God avenging was extinct with the Romans. The atheist, cheat, ingrate, calumniator, brigand, blood-thirsty, reasons and acts accordingly, if he is sure of the impunity on the part of the men; for, if there is no God, this monster is his God to himself; he sacrifices all that which he desires, or all that which to him makes obstacle; the prayers the most tender, the best reasonings, avail no more over him than over a wolf famished. A society private of atheists who contend for nothing and who lose smoothly their days in the amusements of the voluptuousness, can last some time without trouble; but if the world was governed by atheists, it would worth so much to be under the yoke immediate of those beings shapeless which one to us has painted infuriated against their victims.— *Voltaire*.

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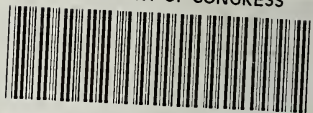








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